

ANNUAL MEDIA GUIDE NEWS



DECEMBER 1954 • THIRTY-FIVE CENTS

Kamens

DIRECTOR

RADIO NEWS

ART DIRECTOR

STUDIO NEWS

ART DIRECTOR

RADIO NEWS

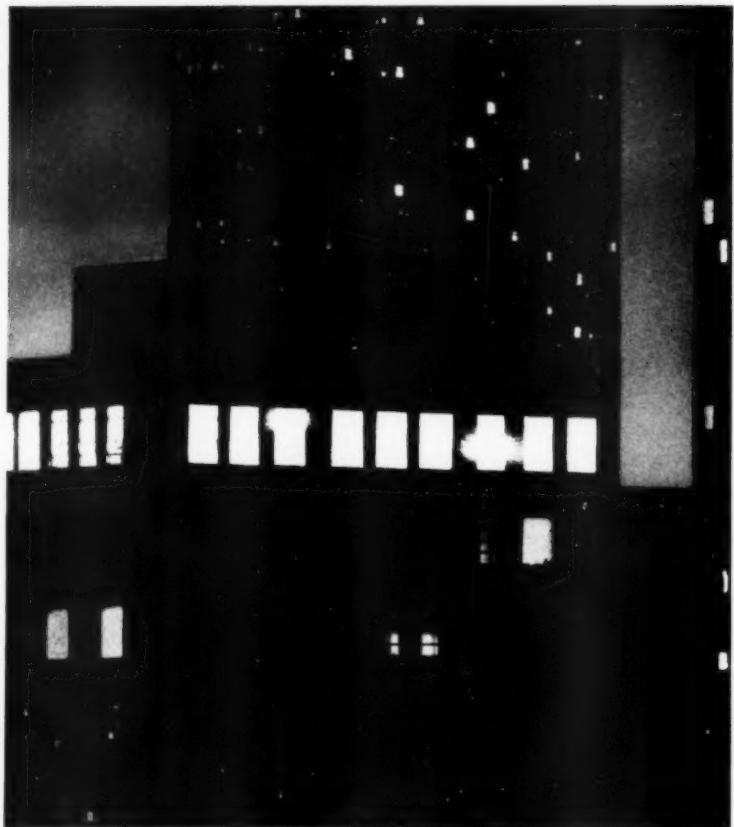
ART DIRECTOR

STUDIO NEWS

Night must fall

... but your layouts,
comprehensives and illustrations
will be ready for your approval
by morning. Around the clock
members of our staff
are ready to help you
meet those tight deadlines.

Call PLaza 5-7404 for
information about our services.



THE STUDIO LTD.

and

BYRON MUSSER, INC.

270 Park Avenue
New York 17, N.Y.

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by Howard Kenngott
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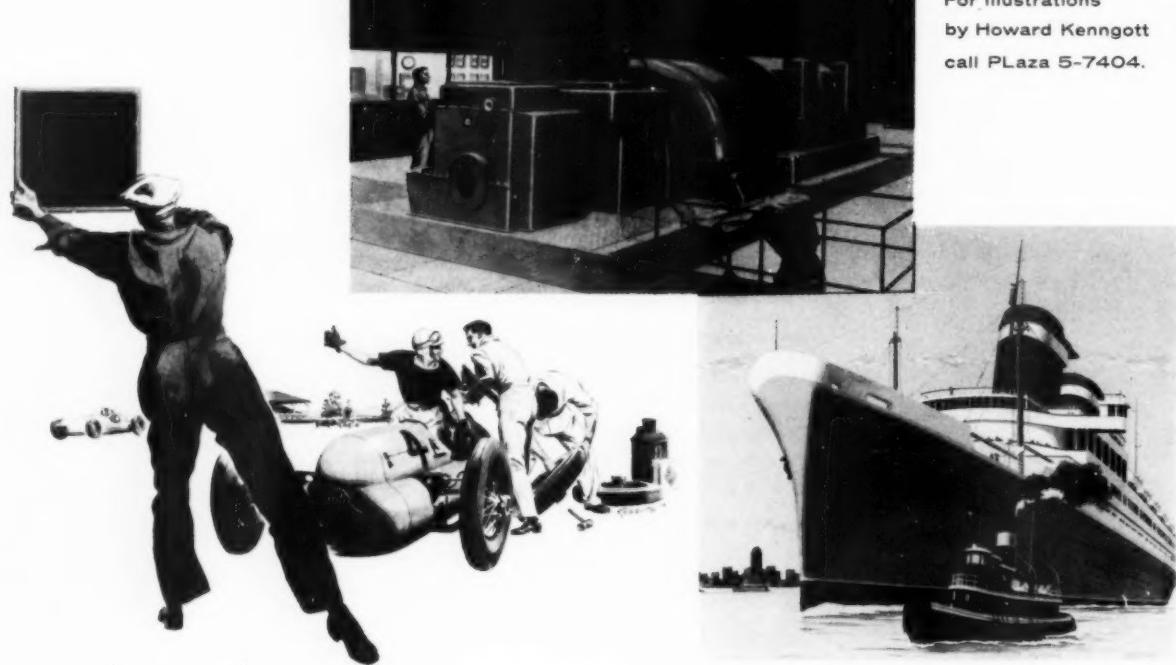


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NEW YORK 17, N.Y.

MU 2-2346

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PRECISION REPROPORTIONING of complete ads, an entirely new service at Photo-Lettering Inc., features these details: it holds the half-tone dot, it's applicable to ads of any size, it saves the cost of adaptations. Compare for quality, economy and convenience.



The Art Courses of
THE
FAMOUS ARTISTS
SCHOOLS
of Westport, Conn.



are conducted by these great
figures in contemporary art

**The Famous Artists Course
in Advertising Art and Illustration**

Norman Rockwell	Al Parker
Robert Fawcett	Fred Ludekens
Ben Stahl	Jon Whitcomb
Stevan Dohanos	Austin Briggs
Dong Kingman	Peter Helck
Harold Von Schmidt	Albert Dorne

**The Famous Artists Painting Course
in Fine Arts Painting**

Ben Shahn	Stuart Davis
Doris Lee	Will Barnet
Arnold Blanch	Fletcher Martin
Syd Solomon	Ernest Fiene
Adolf Dehn	Dong Kingman

For complete information, write
FAMOUS ARTISTS SCHOOLS, Westport, Conn.

TONI FICALORA

Still Life . . . Food Photography



12 East 42nd Street, New York 17, N.Y. MURRAY HILL 7-0356

To *Exacting Art Directors*

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for *complete reliability*.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 41 E. 42nd St., N. Y. 17, MU 7-2172

Call Tosca For Fast, Fine, Service!

TRANSPARENCY RETOUCHING
COLOR CORRECTION
DUPLICATION
ASSEMBLY

Tulio G. Martin Studio
58 West 57th St.
New York 19, N. Y.

Telephone: Circle 5-6989-90

Crescent ILLUSTRATION BOARD

makes **YOU.***

a better artist



gives you SPEED
gives you EFFICIENCY
gives you QUALITY

Famous Crescent Illustration Board is that "perfect board" you've been looking for. Designed to give a perfect performance with almost any technique or media. The Crescent white surface gives better finished art quality and reduced production costs. Test it yourself!

Write for Free Samples . . . see your Dealer.

CHICAGO CARDBOARD COMPANY
1240 N. HOMAN AVE. • CHICAGO 51, ILLINOIS



Art Di
New
\$3.50
assum
second

art director studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

AD medals for selling

Here's an idea by and for Art Director Clubs. NSAD member, Cleveland, has started the ball rolling to prove that show prize winners also rate medals for their selling power.

Art directors are fully aware of the importance of making their ads and sales promotional material sales effective as well as visually pleasing. But sometimes advertising executives view AD exhibits as nothing more than a collection of prize winning designs, layouts, illustrations. Often the ad manager or the agency head does not appreciate the sales power of the medal winning pieces.

The Cleveland Art Directors Club talked about this problem, then did something about it, something that other clubs might adapt to their markets.

Cleveland took several medal winners from its 1953 show, checked them with the agency and client for sales effectiveness. The Cleveland ADs believed, as most of us do, that the medal winning pieces in their show also rate medals for their sales power. But they wanted proof positive, evidence they could present to those who believe prize winning ads in an AD show and practical, sales-building ads are two different things.

The details of this survey are reported in this issue by Cleveland AD Club President Clark L. Robinson. Starch readership ratings were checked, sales records were checked. And the AD's point was emphatically proved.

Cleveland's survey was on a small scale. But it represents a start in the right direction. More clubs should gather more evidence to prove that the best in design and illustration means the best in sales, that an AD medal is also a medal for the best in selling.

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THANKS . . . for

a great year!

As the year draws to an end, we feel it is appropriate to express our appreciation for the many good things that have come to us.

To the people who work for us and with us, our employees, who performed the nearly impossible when it was needed . . . to our good client friends for the confidence they unfailingly placed in us . . . to our many suppliers who gave unselfishly of themselves . . . a sincere THANKS.

It is our fond hope they will all have a happy, healthy and prosperous New Year.

McNAMARA BROTHERS

DETROIT, MICHIGAN

38TH FLOOR, PENOBSQUIT BLDG. • WO. 1-9190

Largest supplier of art to the automotive industry.

tax talk

MAXWELL LIVSHIN, C.P.A.

Studio officer's salary reasonable

The tax court recently ruled that the \$12,000 annual salary paid by a studio to its president was reasonable. The president was the corporation's sole stock holder, treasurer and sales manager. Even though the president spent most of his time playing golf, the court ruled that the salary compared favorably with salaries paid in the area by similar businesses.

Is a vice president an employee?

A vice president of a corporation who was mainly engaged in selling was regarded by the Tax Court as an "employee" and entitled to a deduction for reimbursed travel expenses, even though he was not closely supervised and received commissions on all his sales.

When is a widow's salary reasonable?

An elderly widow, who owned 25% of the capital stock of an art studio corporation founded by her husband, was paid between \$3,000 and \$5,000 in each of the years 1943-1945 for her service as the corporation's president. The Tax Court found that a \$1,200 annual salary was reasonable for the limited services she rendered to the business.

Interest paid to wife

During 1943-1950 the taxpayer borrowed money from his wife for the purpose of opening and developing an advertising agency, building a home, and repaying loans to a bank and various outsiders. The loans from the wife were to bear 8% interest compounded annually and were repayable when the taxpayer could reasonably do so. No notes were executed. In this case the District Court ruled that the loans by the wife were bona fide and that the taxpayer was entitled to deduct interest paid on the loans during 1951 and 1952.



*Season's Greetings to all—
From All of Us at Dick Chenault Inc.*

FOR BETTER RECEPTION . . .

TV ART by **Edstan** 40 WEST 57 ST.
PLAZA 7-1820

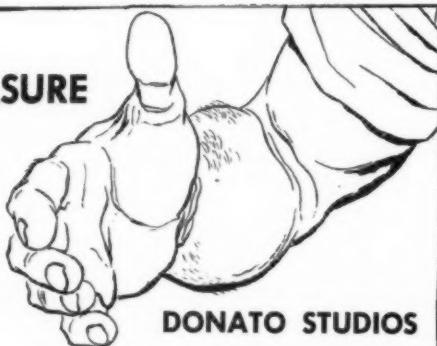
IT'S OUR PLEASURE

to welcome

NICK CALABRESE

illustrator

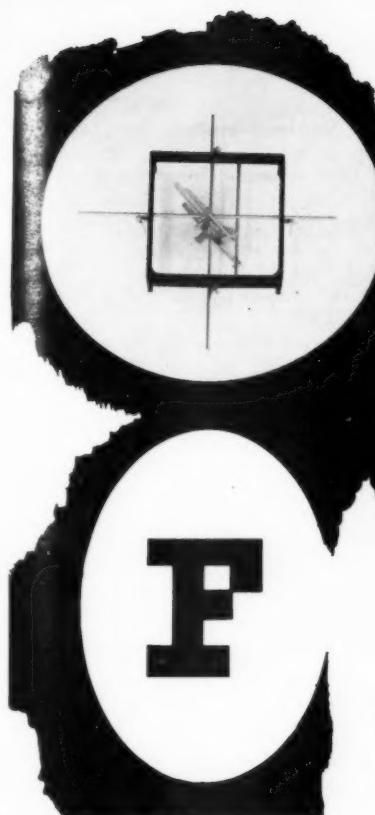
into our group.



DONATO STUDIOS

JUDSON 2-4426

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



**Pentel
Layout Chalks**

A new, oil base layout chalk which offers a wide range of brilliant colors plus many workability advantages. Oil base eliminates messy chalk dust.

Box of 52 / \$4.00

Elliptical Compass

This instrument is unequalled for rapidly drawing ellipses which are true in every sense.

Adapted either for pen or pencil work.

\$35.00



FLAX ARTIST'S MATERIALS

Chicago: 176 North Wabash, Chicago 1
Los Angeles: 10846 Lindbrook Dr., Los Angeles 24
New York: 40 East 28th Street, New York 16
San Francisco: 255 Kearny St., San Francisco 8

We Point with Pride...

...and pride ourselves on the points of our Grumbacher #177 Brushes.

Point 1... Finest quality, extra-selected pure red sable

Point 2... Split-proof, extra-fine, long tapered points

Point 3... Sizes 000-14, seamless ferrules, lacquered handles

Point 4... Special design and construction

Point 5... Priced right

000.00	4	\$1.76 ea.	9	\$ 8.25 ea.	
and 0	\$.88 ea.	5	2.48	10	11.00
1	.99	6	3.03	11	13.75
2	1.21	7	4.68	12	16.50
3	1.49	8	6.05	14	22.00

AT YOUR FAVORITE ART STORE

M. GRUMBACHER
INC.

482 WEST 34th ST., NEW YORK 1, N.Y.



are discovering
master
ILLUSTRATION BOARD

The masters of old spent many long laborious hours making a working surface that at best, left much to be desired when compared with materials of today. Bienfang now offers you an improved whiter surface. The finest illustration board, "Master" is economical even for the amateur. Rough and Smooth Surfaces— sizes: 15x20", 20x30", 22x30", 30x40".

look for this seal of genuine quality
Send for free sample and information
bienfang Paper co. inc.
Dept. A-5 • Metuchen, New Jersey



change any black & white to color...any color

FLEXICROME

Now you can transform black & white illustrations, photos or other material to full color flexichrome prints... get the *exact* color...no retakes necessary.

Performing flexichrome magic is but one of the many miracles in color craftsmanship. Kurshan & Lang color services include:

- EKTACHROME PROCESSING
- DYE TRANSFER • CARBRO Reproduction Color Prints
- DUPLICATE TRANSPARENCIES
- ENGRAVER'S MECHANICALS
- SEPARATION NEGATIVES
- MASKING / PRINTON / SLIDES



Get all the first hand facts on Kurshan & Lang's amazing variety of color services. Write or phone for new Data Handbook. Contains: answers to complex color problems, time schedules, prices, production information, etc. No charge, of course!

L. ZOREF, Associate

Kurshan & Lang 10 East 46 St., N.Y. 17, MU 7-2595

what's new!

SQUARE GROTESQUE BOLD 660

Features that insure superb
performance in television

SQUARE GROTESQUE LIGHT 667

That new kind of sparkle
began with Paris fashions

Techni-Process Lettering

305 EAST 45TH ST. N.Y.C. 17 - MU 4-7981

business briefs

Artists, letterers, retouchers, have reported slumping activity this Fall. September and October found many on the outside trying to stir up business, fewer working to capacity. This slowdown comes in the face of high and often record high ad budgets in 1954. How deep and long-lasting is the slowdown likely to be?

Two facts indicate it will not last much past the turn of the year, and that art activity may be on the upswing before year's end.

Firstly, many major advertisers have announced their 1955 budgets and these are generally as high or higher than the "biggest ever" budgets for the same firms in 1954. Indications are 1955 will be a strong year for advertising and that artists, photographers, etc. will get their share.

Fact number two partially explains the slowdown this Fall. Surveys conducted by AD&SN the past two years have shown September and October to be low production months for many agencies and studios. While no business activity pattern has been established that holds for all art buyers and suppliers, the AD&SN survey showed many agencies buy art and photography in the early Fall at from 30% to 55% of their peak months. One studio reported September its lowest month in 1953, at 20% of peak month, January. Another studio, blessed with fairly even year round activity (fluctuation is less than 15% from high month to low) reported September and October as two of its lowest months in 1953.

Except for one studio with an erratic activity curve, all studios and agencies surveyed showed marked pick up in billings in November moving toward peak months in January and February.

If the 1955 advertising budgets and the past performance of seasonal activity holds to form, much of the spottiness in the art business should be ending soon. As to general business activity, the economy is a shade better than foreseen. Detroit's 1955 car production, begun in October, is high and has given other industries — steel, glass, electronics — a healthier tone.

Lower prices are reaching the consumer after months of weakening. Reductions are still few and small but are the first the consumer has seen in some four years.

letters

Government in art . . .

Re: Congressional Bill H.R. 5136. I was probably very busy about something when the May number of your magazine came to my house. But as I opened it up tonite your editorial, Government in Art, struck me very forcibly.

It happens that I have given this bill more attention than most artists. It so happens that I am working on a bequests program for the American Watercolor Society of which I am a member.

This bill H.R. 5136 is only one of about twenty all with the same program. I like the one offered by Senator Herbert Lehman better. This bill No. S. 3340 was introduced to Congress by Congressman Charles R. Howell of New Jersey.

About some of the provisions in the Bill I take exception to. I hope to consult with some of the leaders in the labor circles to find out what they think of it. It proposes to set up schools on the G.I. Bill system for singing—dancing—acting—music and the fine or plastic arts which is by the way at the tail end of the list. I do not think union labor will like it. Up to the present time it has not come out of the W&M Committee. The greatest part of the appropriation is to be used for a building in Washington, D. C., to house all these activities. Congressman Celler is a welfare state new-dealer so his bill is just a give-a-way and help the needy.

I want to thank you for bringing this bill to the attention of the artist profession, and I hope I shall pay more attention to your editorials in the future than to the studio gossip.

Michael Heiter, Scarsdale, N. Y.

Unsurpassed . . .

Incidentally, your magazine is unsurpassed in its field . . . it is a genuine pleasure to receive it each month. It holds inspiration and contact with the metropolitan areas which is so important to artists and art directors in the smaller cities.

Ernest Johnson (Artist)

EVERY WORKING GIRL AND ART DIRECTOR SHOULD HAVE A HOT BOWL OF SOUP AT NOON



Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



Designers 3



*food
still life
illustration*

I.J. Becker

480 Lexington Avenue, N.Y.C.
Eldorado 5-3696



RALPH TORNBERG INC.

advertising photography

1780 BROADWAY, CORNER OF 57TH ST.
NEW YORK 19 • COLUMBUS 5-5864

quotes

Area no measure of value

"A common mistake many people make, including artists, is to overestimate the importance of reproduction size in relation to the amount of work involved. It actually makes very little difference whether a three-figure illustration or a line of lettering takes in a column or a whole page. The time and work required to do them is substantially the same."

Fred C. Rodewald in his book,
"Commercial Art As A Business"

AD an arbiter

"The art director should be the arbiter of any dispute concerning artistic taste in the advertisement."

William Longyear in his book,
"Advertising Layout"

Illusion

"Step right into my drawing," says the artist to the eye. Using tricks of perspective, the artist provides the visual sense with an extra dimension of space. Masters of illusion perform similar feats of magic by imparting realism to still life subjects, or by conjuring up fantasies to delight and astonish the eye. Good advertising design also invites visual response by employing novel ideas. Printing and fine papers endow the imagination with an extra dimension of perception."

From Westvaco — Inspirations for Printers, No. 196

No factories, please

"If an advertiser wants an ad with a picture of a factory . . . he doesn't want Doyle, Dane, Bernbach."

Ned Doyle, explaining his agency's advertising philosophy

No explanations, please

"In general, I have always felt that one's work should be able to speak for itself—through itself, rather than by explanations from its author."

Paul Strand, in U. S. Camera,
1955

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

for best results
insist on this seal

THE LINE
MOST IN DEMAND
BY PROFESSIONALS
AND AMATEURS
ALIKE . . .

BAINBRIDGE

Famous
for high quality
since 1868

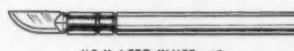
illustration boards
drawing brists
mounting boards
show card boards
mat boards

At all art suppliers
in most popular sizes.

CHARLES T. BAINBRIDGE'S SONS
12-26 Cumberland Street • Brooklyn 5, N.Y.

x-acto® knives...

#1 X-ACTO KNIFE—60¢



#2 X-ACTO KNIFE—60¢

essential

artists'



#5 X-ACTO KNIFE—\$1.20



#3 X-ACTO PEN-KNIFE—\$1.00

tools

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, frisks, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.

Send for booklet "12 Technics for Artists..." include 10¢ to cover postage and handling. (Illus., 28-page X-acto Catalog—20¢).

48-41 Van Dam St., L.I.C. 1, N.Y. dept. K12



WE WANT TO TAKE THIS OPPORTUNITY TO WISH EVERYONE

the merriest of Holiday Greetings

CLARKE-SUTTON-CARMACK INC.

Advertising Artists



*Gilchrist
Oster & Company*

307 CURTIS BLDG.
DETROIT

PRIVACY HAS MORE RIGHTS THAN ANYTHING

*A research report prepared by Brooke,
Smith, French & Dorrance, Inc.*

Over the years the real or fancied invasion of right of privacy has been the basis for numberless law suits against advertisers, advertising agencies and media of all types.

Simply stated, you run the risk of legal retaliation if you use any of the following in any type of advertising without the written consent of the *proper* person or persons:

1. Testimonials or certain quotations.
2. Photographs or illustrations of persons.
3. Photographs or illustrations of real or personal property owned by corporations, firms or individuals.
4. Names of individuals, firms or corporations.

5. Material copyrighted by others.

Individual rights in connection with these items are zealously guarded by the laws of many states, with New York State having the strictest and most comprehensive statutes.

If your own state's laws are loose or easy, you are not off the hook by a long shot, because any advertisement or other kind of advertising material *going into the State of New York* can be challenged legally by anyone filing suit there.

Here are some typical examples of pitfalls which can cause you great anguish and expense.

Names and Faces. You cannot use the name or face of any person in any kind of advertising without the specific consent of *that person in writing*. If you do, you are inviting a suit involving damages and legal costs.

No person except the one involved can give you such permission unless it be some accredited agent or representative having the power of attorney in the matter. A good example of the trap you can fall into involves photographs

furnished to advertisers or agencies by the Armed Forces.

During World War II, many advertising layouts called for photographs of service people in some situation or other. Many of these photographs were secured from some branch of the services and were rubber-stamped on the back with a statement similar to this:

"The Navy Department has no objection to the use of this photograph in advertising..."

This statement meant only that there were no security reasons for not publishing the photograph. It had *nothing whatever to do with the granting of permission to use the picture and/or names of any Navy personnel in the photograph*.

Hence, you might have a dramatic shot of the tense faces of a couple of Navy men under a kamikaze attack. But, to use it legally you would have to get personal, written permission from these men, wherever in the world they might be.

This is why there were so many phoney-looking war pictures in the ads of that period. The use of studio sets and models may have amused or disgusted service people, but it was smart precaution at the time.

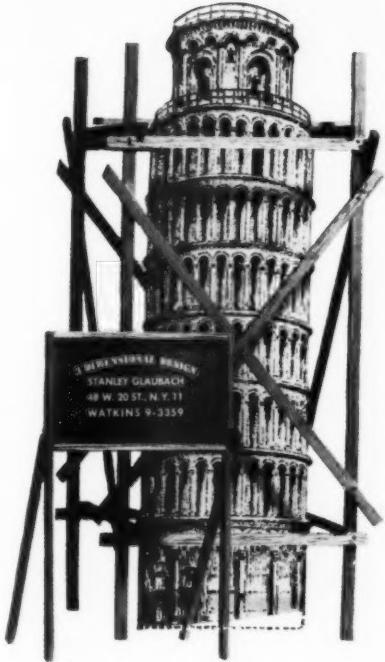
In some cases the faces of service people were retouched so as to be unrecognizable, but this is no rule-of-thumb release from responsibility in all cases. Each situation has to be judged on its own merits or demerits.

Occasionally, a copywriter may use a mythical family or person in an ad, selecting a name that suits him for purposes of the sales message. Suppose, for example, this writer starts off his copy like this:

"Tom Armstrong had halitosis. Etc., etc."

Before this ad is published, there had

(continued on following page)



privacy

(continued from preceding page)

jolly well better be a release in the files from some real person named Tom Armstrong. Otherwise, any man by this name can file suit against the advertiser, the agency and the publications involved, charging embarrassment, nervous disorders from the ridicule of his associates, and a host of other claims for damages. You might win the suit, but your attorney fees will use up some of your substance just the same.

Race Horses. The names of race horses are usually registered in the U.S. Patent Office and in racing associations. They cannot be used in advertising without the written permission of the owner. And, experience has shown that this permission is very difficult to get from most big racing-stable owners.

The U. S. Flag. A special act of Congress prohibits the use of the American Flag in advertising of any kind. Another act bans the use of the Red Cross in advertising. You might see a red cross in some of Johnson & Johnson's ads, but they've got special permission from Congress because of the long-time use of this trademark.

Titles. You can use the *titles* of books or songs in advertising. These cannot be copyrighted. But, you may *not* quote or show any of the musical score, lyrics, text or illustrations that have not been released to the public domain.

Employees' names or Photographs. Many is the advertiser who turns a photograph made in his factory over to his agency for use in an ad. The comment usually goes: "You don't need a release for this machinist. He works for us."

Oh, yeah?

This machinist may quit tomorrow with a grievance against the company at least a yard wide. He can sue you out of your boots and probably collect if you've neglected to get his written permission to use his picture in the company's advertising.

Syndicated Pictures. When you buy a stock photo print from some picture-service syndicate like Acme or Underwood & Underwood, you can use it only for the specific purpose for which it has been purchased. If you want to use it elsewhere, in almost every instance you must pay another fee. You are free of release responsibilities in connection with the people in "stock shots". *But beware!* You can't use news shots from such sources unless there are releases for everyone in the photos.

Photographic Models. Most of the
(continued on page 47)



c. denton morris

16 west 45 street, new york 19, n.y.

photo retouching and advertising art

leonard forray
PRESIDENT

mu 7-4150

STATS ON ACETATE

On
Clear Acetate

WHITE - BLACK
ANY COLOR

Another NEW addition to the
many services offered by

ADMASTER PRINTS, INC.
1168 - 6th AVENUE, N.Y.
STATS - PHOTOPRINTS - SLIDES

Call
Judson
2-1396





Seasons Greetings

wishing you all the joys of
the Christmas season and
the best of everything in
the coming year



CHICAGO • 601 N. Fairbanks Court



CHICAGO • 1058 W. Washington Blvd.



HOLLYWOOD • 1418 N. La Brea

Kling studios

CHICAGO

HOLLYWOOD

N
A
D
S

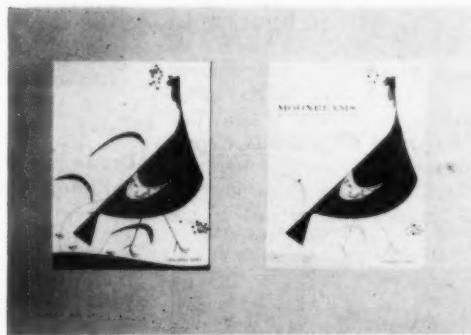
art director / studio news

Cincinnati ADs Exhibit Art Directors Club of Cincinnati held its 3rd Annual Show in October. Awards were given in 25 different categories of advertising and editorial art. Judges for the show were Fred S. Sergenian, Young & Rubicam, New York; Wendell Kling of Kling Studios, Chicago; and Vincent DiGiacomo, Ogilvy, Benson & Mather, New York.

Shown here are two winners of Awards of Distinction: Magazine and House Organ Covers, Charles Harper, artist and Arthur Lougee, art director; Posters, Jack Kohlmann, art director.

Other award winning art directors were: Ralph Pollard, Richard Koppe, Lloyd Smith, Alice Callan, Neil McCash, Robert Helmich, Larry Zink, Edwin J. Kinsley, Bob Hayes, Hazel Stevens, J. C. Johnson, Robert Clawson, Vernon Rader, Tom Austing, Thomas Martin, L. P. Brand, Alex Stolley, C. H. Schaten, Ray Loos, Marguerite Broaddus, Bob Hadden, and Ray Brown.

Artists to receive awards were: Frank Besedick, Duncan Hazelwood, Orvin Skolos, Jack Hobt, Alice Callan, Harold Fisher, Charles Harper, Clarence Wright, Noel Martin, James McCray, George Capito, Clinton Orlmann, Five Star Productions, Cliff Kreuter, Charles Dixon, Louis Kabrin, R. F. Oehler, Louis F. Hessling, L. Hohlt, Royce P. Frankenfield, Edward E. Betz, Al Gommi, Wynne Lynch, Richard Black and Wray Manning.



AD convention committee chosen

William McK. Spierer, chairman of the National Art Directors Convention, named the following leaders in the profession as executive members of his committee: Al Stenzel (regional co-chairman), Arthur Hawkins (national co-chairman), Walter Budd, Adolph Treidler, Al Halpert, George Krikorian, Paul R. Lang, Andrew Lessin, Everett W. Sahrbeck, George Samerjan, Walter Van Bellen, Suren Ermoyan, Donald Deskey, Will Burtin, Gordon C. Aymar, Franc Ritter, William L. Longyear, Reeve Limeburner, Norman Kent, Everett W. Hencke, George Giusti, Vincent Di Giacomo, W. Freeland Dalzell, and M. F. Agha.

The convention, to be held in New York, will be the first of its kind in the United States and art directors from all over the country will participate in the three-day session. A series of lectures and demonstrations will serve as means of interchange of ideas related to the profession. It will be held in the Spring of 1956.

Copywriters and management from leading firms and advertising agencies will be invited to express their viewpoints on the role of the art director in industry. Art teachers from every leading art school in the country will be invited to attend in order to understand the requirements expected from graduating art students today.

Space will be allocated for industrial firms to set up exhibits of interest to participants. They will include printers, engravers, photographers, the film industry, art studios, etc. Because of space limitations, interested firms should contact Miss Winifred Karn, Executive Secretary, Art Directors Club, 115 E. 40 St., New York, for details regarding such special exhibits.



William McK. Spierer



Arthur Hawkins



Gordon C. Aymar

Dorne shows film to Phila. Club

How I Paint a Picture, a color movie by Albert Dorne, was shown at the Philadelphia Art Directors Club. Shown with Dorne are the executive members of the club: Carl Eichman, Guy Huey, Ira Low, Al Dorne, W. Frederick Clark and Dick Cummins.

NY ADs exhibit fine art

In the Art Directors Club gallery "A" the annual members fine art exhibition will be held December 13-17. Judges will be Ben Shahn, Dong Kingman and James Brooks. Three first award certificates and three additional certificates will be presented at the December 15 Christmas party, which will be from 5:30 to 7:30, at the Club.

The committee for the show is as follows: chairman, Joseph Clark; co-chairmen, Robert Tucker and Donald Deskey; awards, William Bowman; and entertainment, King Rich.

Washington issues roster

Art Directors Club of Metropolitan Washington have issued a brochure containing the club roster, organization and winners in their 5th Annual Commercial Art and Photography Show.

The booklet is plastic bound with a two-color cover. The Show is presented with black and white pictures of the winning works and accompanying credits.



From the ground up John Wolfgang Beck, who is designing all promotion for the 34! exhibition of the New York Art Director's Club is shown here literally lying down on the job. Show chairman is Vincent Di Giacomo.

chapter clips

Atlanta: Club members exhibited locally during Art Week, November 1-7.

Baltimore: Al Moore, Esquire illustrator, showed examples of his work at a recent meeting. Bob Lapham opened the 1954-55 AD lectures at the Maryland Institute.

Chicago: Club met with the Society of Typographic Arts. Subject was The Carburo Print: What and Why. The group also toured the Charles F. Kuoni Color Photography Studio.

Kansas City: Show is scheduled for February.

Los Angeles: Millard Sheets presented a talk on Contemporary Art in Public Buildings.

New York: How to be Successful and Relax was the subject of a speech by Louis de Garmo, president of Louis de Garmo, Inc. at recent meeting. The story of transistors, recent electronic development, was told at Nov. 3 luncheon by the N. Y. Telephone Co.

Philadelphia: Famous Artists School \$500 scholarship is being offered. Entries must be received by February 1, 1955.

Seattle: Ray Patin of Ray Patin Productions, Hollywood, told of his experiences with TV animation at a recent club meeting. One evening was devoted to non-art, creative agency people—copywriters, account execs, etc. Lee Harcus, AD at United Controls, named to the board of directors replacing Bob Eddy, who moved to Santa Barbara.

Toronto: AD club criticized Canada's bank notes as poor artistry. Bank of Canada retorted that the bills were designed to beat forgery, not to be works of art.

Washington: Bill Bernall, writer, and Jack Goodford, designer, of UPA, discussed the problems and mechanics of producing animated films.



Competition on small budget In a departure from traditional toiletry and cosmetic advertising, Lano-Set's new campaign features off-beat illustrations of cartoonists Brumma Burris, Joseph Schindelman, Joseph Low and Dick Green. The idea, conceived by AD Bernard Goldberg (Rockmore Co., New York), was to caricature the various states of disarray to which a woman's coiffeur may fall heir.

High budget competitors made such a radical campaign necessary, as Lano-Set budget is limited.

The Ogilvie Sisters are presented in one-column newspaper ads. Trade and consumer reaction have been reported favorable enough to carry through plans to extend the campaign beyond the New York market, where it was originally launched.



The most famous of all modern chairs...of molded plywood...and you'll appreciate the flexibility and back posture.



side chair plastic-coated with glass fibers
eames chair with a back, one swivel-chair, and

the herman Miller furniture company



offers chairs by eame



selection of glides reinforced with glass fibers, rough, smooth, or matte colors, with upholstered front rather pale, dynamic.



a genuine innovation: upholstered padded wire shell structure
light and durable and comfortable, as are all chairs by eame



ideal solutions for seating needs in every
in the house, acclaimed internationally
contributions to present day living, price
as low as \$25, at furniture dealers everywhere

also designed the ad and did the art work. Alfred Auerbach Assoc., New York, is the agency. Campaign will follow through with dealer aids in four colors.

Product is ad design Black and white spreads of the Herman Miller Furniture Co. feature chairs designed by Charles Eames. Eames

LNA 1955 meet at Lake Placid

The 50th Annual Convention of the Lithographers National Association will be held June 20-23 at the Lake Placid Club, Lake Placid, N. Y.

Pogany suit dismissed

Whittaker Chambers and Random House Inc., in the book "Witness," referred to Willy Pogany as a brother of a communist. Mr. Pogany said the statement was false, sued for libel. The State Supreme Court dismissed the suit. The defense conceded the statement was false but the case was thrown out because no special damages were shown. Mr. Pogany plans to appeal.

Photoengravers hold art show

Photoengravers, like ADs, are proud of their art talent. The Eighth Annual Exhibition of The Photoengravers' Art Society was held at New York's National Arts Club. Show is sponsored by New York Photoengravers Union No. 1 and The Photoengravers' Board of Trade of N. Y. The group includes 115 artists whose work ranges from amateur to polished professional. Purpose of the Society is to promote a greater understanding and appreciation of the fine arts by photoengravers.

Mme. Scandale is Best of Industry

The Best of Industry award in fashion direct mail advertising went to Tru Balance Corsets, Inc., for its Scandale campaign. Presentation was made at the Direct Mail Advertising Association convention in Boston.

Concurrently, Tru Balance won the Henry Hoke award for courageous leadership in solving a difficult problem with direct mail.

The campaign featured Mademoiselle Scandale, French style, in long black gloves, floppy hat and black stockings cavorting provocatively through all the advertising. The theme was "I feel I've got nothing on when I'm in a Scandale!"

Bernard Goldberg of The Rockmore Company was art director and Tom Morrow did the illustrations.

Museum of Modern Art celebrates 25 years

Special services and exhibits marked the 25th anniversary celebration of the Museum of Modern Art. For the first time all three gallery floors were devoted to an exhibition selected from its own collection. Forty recently acquired paintings were shown for the first time. Approximately 400, or one-third of the Museum's collection, was on display. Exhibition will be on display through December.

Matisse

Henri Matisse, one of France's greatest painters, died in Nice on November 4. He was 84 years old.

Matisse was the leader of the revolt of les fauves in the early part of the century. After extensive study he had begun his painting career with sober, academic still lives and copies of the old masters, from which he made his living. Later he felt that he was not expressing the truth of his artistic feelings and experimented through the realms of impressionism, post-impressionism and fauvism. A master of color and design, representation to him was a means to an end, not the end itself.

Marked at the early stages of his emancipation as wild and impossible, Matisse is now recognized internationally as the French master of painting. His search for truth, which he believed to be all that counts to the artist, had let him through an ever growing and changing expression of his art.

He considered his masterpiece to be the chapel of Vence, the designs for which were worked out from his sickbed and wheelchair during the later invalid years of his life.

Production economies explored in AIGA P for C clinic

According to Charles V. Morris, chairman of the AIGA Printing for Commerce clinics, the aim of this year's program is to "provide a comprehensive edu-

tional package to help creators, buyers and users of printing turn out jobs efficiently and economically at the quality level called for."

The remainder of this year's programs will be as follows: January 21, as part of Printing Week celebration, Effective Use of Letterpress Printing with Herbert Ahrendt moderating; February 4, Effective Use of Lithography, Henry C. Latimer; March 4, Effective Use of Sheet-fed Gravure, Peter Convente; March 11, Critique by the judges of the AIGA Printing for Commerce Exhibition; April 1, Effective Use of Paper, Henry Cole; May 6, Review of previous sessions, Mr. Morris will preside.

Kaiser Graphic Arts
serving Pacific Coast

Originally an internal service unit of the Kaiser industries, Kaiser Graphic Arts is now an art, design and graphic arts service serving agencies and direct accounts on the West Coast. KGA has grown since 1942 into an operation employing more than 70 persons. Services also include copy writing, typography, lithography, shipping and mailing. Under direction of Stub Stollery and Ed McLellan KGA publishes seven monthly magazines and two quarterlies, annual reports, direct mail literature and sales promotion aids as well as space advertising. Executive AD is Morrison Fetzer. Art representative is Price Burlingame.



You can see the flavor

Volume 10 Number 1

Diamond
Chemicals

New format bridges gap This ad is the first of a new series prepared for Diamond Alkali by Fuller & Smith & Ross (Cleveland). It is a transitional ad which serves to bridge the gap from the standard format type advertising used by Diamond for a number of years, to a new more exciting use of space. New ads will feature less copy, bleed pages (this is bleed on all sides) and a newly designed logotype. Ad was designed by AD Clark L. Robinson, who also did the illustration. Bottle was photographed by Tony Venti. Ad appeared in Time and Newsweek.

Three-page, full color This three-page Pfaff ad appeared in Life, September 27. It combines two pages of color art with a full page of hard sell copy. Feldkamp-Malloy did the art. Freeman S. Church of Dancer-Fitzgerald-Sample, Chicago, was art director.

Art lectures underway at New York Library

Weekly series of art lectures has started at the New York Public Library Central Building. The last three meetings are scheduled for December 14, January 11 and January 18. The respective subjects will be Art and Space by Aaron Berkman, Mural Painting: Themes and Techniques by Abraham Joel Tobia, and A Panel on Art and Children with Mrs. Amy Jones, Simon Lissim and Stanley Wyatt.

Milwaukee illustrators elect

J. Eaton Gruettner, free lance, was named president of The Illustrators & Designers of Milwaukee. Tom Rost is vice president; Robert Schulenberg is secretary, and Richard Stone is treasurer.

Illustrators honor Wilson

The Society of Illustrators, Inc., New York, honored Edward A. Wilson, artist and illustrator of books, with a special exhibition of his works in the Society's residence.

Mr. Wilson became prominent in American art in 1924 when he illustrated "Iron Men and Wooden Ships" for Doubleday Page. He has illustrated a variety of magazines and books, including such favorites as "Robinson Crusoe," "Two Years Before the Mast" and "The Last of the Mohicans."

SI presents art to Air Force

Society of Illustrators presented more than 30 paintings to Air Force Secretary Harold E. Talbot and members of the Air Force general staff. The collection will be the nucleus of an art history of the Air Forces. They will be hung in the Pentagon temporarily.

The paintings, done to illustrate the scope of activities carried on in other countries by the Air Force, were executed by Ray Prohaska, Thornton Utz, John Pike, John Moodie, Robert Benney, Michael Ramus, Carl Setterburg, Milton Wolsky, Walter Richards and Robert Geissman.

Art scholarship competition on at California College

The California College of Arts and Crafts has announced the 1954 Art Scholarship competition for high school seniors and junior college students. There are 15 awards available to students who plan to enter the California College for the Spring term (February 7, 1955). Each scholarship has a value of \$200.

Students in the following states are eligible: California, Washington, Oregon, Colorado, Nevada and New Mexico. Closing date for submitting work and application is December 13, 1954. Entry blanks may be obtained from the College at Broadway and College Sts., Oakland 18, Calif.

SAAD holds 3rd Annual

Society of Artists and Art Directors, San Francisco, held their 3rd Annual Exhibition of Paintings, Drawings, Photographs and Sculpture in October. William Wagner was the guest speaker; his subject was Color.



Judged Scarab exhibit Robert C. Atherton, art director and executive editor of Cosmopolitan Magazine judged the Scarab Club Advertising Arts Exhibit in Detroit last month.

Mr. Atherton is a nationally-known illustrator. He was formerly a free lance commercial artist and instructor.

Layout shifted to suit Times Part of a new campaign, this Grossman ad was conceived to lie on its side in order to give emphasis to the idea of "looking around". The original layout, completely on its side, appeared in Sports Illustrated. The New York Times, for policy reasons, declined to run the ad unless copy read in the conventional way. Revision is shown here. The "looking around" idea is carried through by the attitude of the male figure and repeated in the poster beside the mannikin.

Fashion figures were photographed by Dirone Studios (New York); mannikin's

garment was photographed by Guth Studios (New York); illustration and mechanical by Ernest Zeneker of Plainfield, N. J.; layout and art direction by E. Stanley Goldman, The Technics Co. (Plainfield, N. J.).





Artists not thinking Julian Archer tells Guild

Julian Archer, head AD at Fuller & Smith & Ross, and president of the NY AD Club, set off an explosion at a recent Artists Guild session by saying that one reason art is not doing as good a merchandising job as it could is that artists haven't put enough of their own thinking into the art. He admitted that much of the fault is with the AD and agency in making assignments too cut and dried, with too much of the thinking nailed down at layout stage. But he felt that the really creative artist gets his own ideas into a job with even the tightest restrictions.

Paul Hollister, executive director of advertising and publicity at Macy's, backed this up by pointing out that before the days of research and "typing" of ads, intuition and imagination of the artists produced a lot of good ads.

In defending the use of art in merchandising, he said that at Macy's the visual approach through ads and point of sale was the key to their success in moving some 135,000 people a day into immediate buying.

Mark Wiseman, advertising consultant and director of the Mark Wiseman advertising courses, cited examples where the art has been made so important that it defeated its own purpose of attracting readership. He pointed out that in his studies on research he had found that when used wisely, research could point the way to the most appeal for the desired readership.

He analyzed the findings of the various research organizations, particularly Starch, and noted that the appeal seems to divide by sex: to reach the woman buyer, choose such subjects as babies, pets, household scenes, recipes, food and self-identification of an attractive woman; to reach men, use sports, machinery, tools, a sexy woman, or a picture of a man for self-identification. Figures cut off in arty ways, copy surprised over figures, frames, decorations and abstractions seem to produce negative results. Photography has good appeal, he said. As the reader wants to see the detail, this may be more convincing than a drawing or painting. Color seems to have appeal directly in relation to its strength.

Mr. Archer defended Mr. Wiseman's position on research with the statement that competition with manufacturers is so keen that haphazard advertising has become an economic impossibility. He said that much of selection of art and subject matter depends on which of the three types of buying the ad is trying to

induce: (1) Emotional or impulse buying, where a fast, imperative approach is needed; (2) considered buying, where a family conference will precede the purchase; (3) utility buying, where the customer has already decided to make a purchase and just needs to be shown that your product is the best answer for him.

The three speakers agreed that art frequently ranks equal or above copy in the actual selling force, and practically always ranks first in securing attention to the ad. Or in the words of Mr. Wiseman, "While advertising exists for the purpose of selling merchandise, it takes the art to sell the ad."

Fine art, commercial art: What's the difference?

When the exhibition committee of the Artists Guild of New York proposed two exhibitions for this season, one commercial art and one of fine art, a debate started which has not yet been concluded. The question: "What is the difference between Fine Art and Commercial Art?"

Got any suggestions on the subject? Write to AD&SN, 43 E. 49 St., New York 17, N. Y., and let us know where you stand on this question.

Chicago Guild elects

Newly elected officers of the Artists Guild of Chicago, Inc., are: Cal Dunn, illustrator-watercolorist and member of the American Watercolor Society, is president; Dean Wessel, designer, is executive vice president; Joe LaViolette and Jack Strausberg are vice presidents; Ed Fitzgerald is secretary; and Ruth Maisel is again treasurer.



Regional chairman of Aspen Conference Robert B. Freeman, art director and vice

president of Charles R. Stuart Advertising and president of the Art Directors Club of San Francisco, has been appointed Northern California Regional Chairman of Aspen Design Conference.

Ermoyan moves to agency Suren Ermoyan has been appointed art director of Ruthrauff & Ryan. He had been art editor of Good Housekeeping Magazine.

Mr. Ermoyan was formerly art editor of Cosmopolitan and Town & Country and prior to that was with Kudner and Compton agencies.



Knudsen upped to executive v.p. William Knudsen has been elected executive vice

president of Smith, Hagel & Snyder, Inc., New York. He was formerly vice president of the agency. Previously he had been vice president of the R. T. O'Connell Co.

Mr. Knudsen is a member of the Art Directors Club and the New Rochelle Art Association. He is also a member of the faculty of the Phoenix School of Design, New York.

custom tailored

House Advertising has your finished posters in a 10' x 10' cutouts - or by hand to receive ready-to-hang signs from 4' x 8' to 10' x 20'. All sizes, colors and types are available.

ZEREX

Our Post Cutouts are made of plexiglass and are designed to fit any window or wall space. They are also suitable for outdoor advertising.

outdoor advertising reaches the most people - most often - at lowest cost

House Advertising Company, Inc.
1000 University Street, Seattle 1, Washington
(206) 467-1111

Abstract art tailored to fit Marce Mayhew

Stylized art has given immediate identification to the Standard Group of Outdoor Advertising Companies recent series of ads. Shown here are his penguins in which unusual hues of blue, purple, green and yellow are used. Other ads featured horses, a bear, and a giraffe, all in the same style. Copy is tied in with art and samples of the organization's posters are shown in the small green billboard.

Paul Smith and Marce Mayhew are the art directors. Agency is Calkins & Holden (New York).



Poster used nationally Three lines of copy, a well identified package and an appealing bit of human interest characterize the Sterling salt national outdoor advertising campaign. Doris Pinney (New York) photographed the baby. Lester Rondell art directed for Scheideler, Beck & Warner.

Mammoth bulletins use cutouts and neonized letters

The Rainier Brewery of Seattle has introduced full development of cutouts and neon plastic-faced letters on painted bulletins. Locations in Seattle, Tacoma, Portland and Spokane are developed with such huge structures as a reclining man embellishment over 50 feet long. It is constructed in three sections of quarter-inch plywood. Artwork was done by Patterson & Hall.

Another features a large bottle with a man in pirate costume and a girl. Display is over 20 feet in height. Ren Wicks of Los Angeles did the artwork.

All displays are designed for flexibility and future rotation. Free standing plexiglass neonized letters vary from 4 to 4½ feet in height.

Construction and painting of finished cutouts is handled by Foster & Keiser and Sunset Outdoor Advertising Company of Seattle. Miller & Company, Seattle, is the ad agency.

Studio staff exhibits art

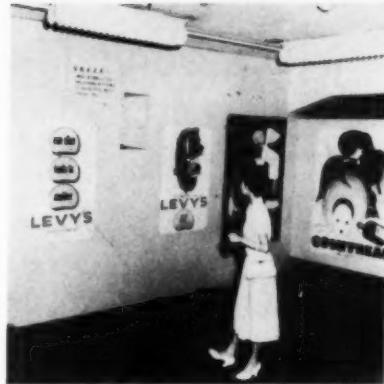
Original paintings by Charles E. Cooper Inc. staff members were recently on exhibit at the Architectural League in New York. Among the two-score top illustrators whose work was shown were Jon Whitcomb, Joe DeMers, Coby Whitmore, Bernard D'Andrea, Joe Bowler, and James Dwyer. This will be an annual event.

The exhibit will now go to Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, St. Louis and Los Angeles.

Commenting on the venture, Mr. Cooper said, "The original idea behind the exhibit was to allow the artist to project his ideas . . . without restriction." The show was open to the general public, and art directors and agency men, many of whom brought their clients to show them what is being done.

Edward McKnight Kauffer

Designer-illustrator Edward McKnight Kauffer died October 22. He was 63. Born in Great Falls, Montana, Mr. Kauffer studied at the Chicago Art Institute, in Munich and in Paris. While in London during World War I his striking posters won him international recognition. In addition to poster designing he was noted for book illustration. He recently did the scenery for the Sadler's Wells Ballet and was creative head of poster design for Smith, Smalley & Tester, Inc.



Tokyo views U.S., 3rd Annual Exhibit of American and European Commercial Arts

Commercial Arts was held this year in Tokyo, Japan. It is reported that the exhibit was a great success, attracting about 80,000 visitors in the five day showing. After its showing in Tokyo, the exhibit travelled through several Japanese cities.

Chugo Koito, Chief of the New York Bureau of the Kyodo News Service wrote the New York Art Directors Club that many viewers commented on the high quality and extent of the collection. He reports that a forum was held in which well-known Japanese artists gave their impressions of the show.

BUTTON...
BUTTON!

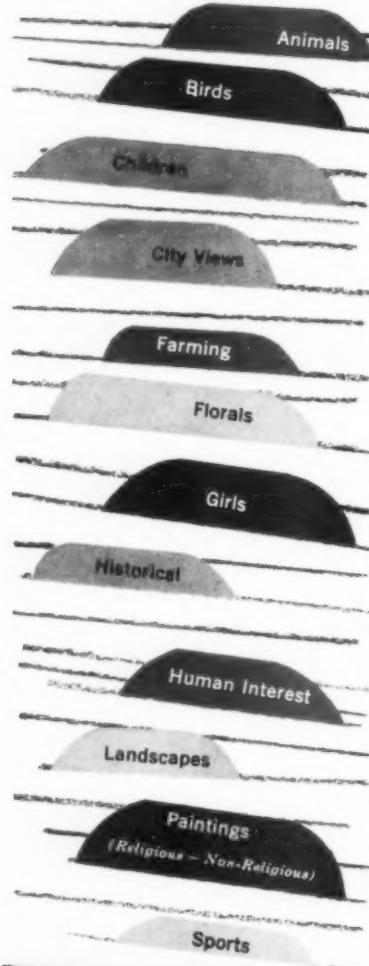


Give no attention to your
petticoat station. You'll be right in the
center of the action. And you'll be
able to personal wear whatever fashion is
current. Order now! It's a complete
line of garments and accessories.

Order now! It's a complete
line of garments and accessories.

Horsepower motif Brochure of the Popular Price Shoe Show of America, using throughout the black and white drawings of Margaret Neilson, talks horsesense and horsepower to buyers, and straight from the horse's mouth. Art director was Bernard Goldberg, The Rockmore Co. (New York).

The biggest
Stock Color Files
you've ever seen!



CALL:
Camera
Clix
Mu. 7-6112

production

bulletin

*High-speed and thin emulsion films, lowered type costs,
new production aids introduced this month*

Kodak Tri-X: High-speed roll film is approximately twice as fast as Super-XX, is available for professional use in 35 mm, 4 x 5 film pack, and 620 and 120 roll film sizes.

The new film incorporates the same basic emulsion characteristics as the recently introduced Kodak Royal Pan Sheet Film. Increased speed and sensitivity are achieved with no corresponding increase in graininess.

Tri-X has an A.S.A. daylight exposure index of 200. It can readily be used without supplementary flash or floods for indoor shots by existing light, for night sports events, and fast action outdoor shots. Tri-X also has exceptional exposure and development latitude and provides improved shadow detail and contrast with minimized highlight contrast. It's a Type B panchromatic, producing excellent flesh tones.

Fine-grain Adox: E. Leitz, Inc. is distributing a new thin, fine-grained emulsion film called Adox. Film features improved reproduction of detail.

Adox is a 35mm film, available in three speeds. Emulsion thickness ranges from 11-13 microns, compared to 18 microns for most other black and white films. Thin emulsion reduces image dispersion, produces superior enlargements.

Type price cuts: Amsterdam Continental has reduced prices of its imported European faces from 5% to 25%. Wider and streamlined distribution methods are said to have made this reduction possible.

Color comics requirements: Mechanical requirements of all Sunday comic sections are given in booklet distributed free by Metropolitan Sunday Newspapers Inc., 260 Madison Avenue, New York 16, N.Y. Includes price list for production

materials, closing dates, and estimating form for mechanical costs.

Rising production costs: A review of increasing production costs appears in November issue of Rush magazine. Compiled by David Saltman of Cowan Publishing Corp., it shows that realistic budget-making must take space and production cost increases into consideration. Although space costs have risen steadily, their rise per thousand of circulation has been more gradual, and in the past two years negligible. This is due to increasing circulation. In the past seven years space costs have risen only half as sharply as has the increase in disposable income after taxes. Some production increases noted were:

Photoengravings up 40% for b/w and 32% for 4-color process since 1946. Electrotypes up 50% since 1946. Paper up sharply from 1942 to 1950 has risen less sharply the past few years:

Paper	Percentage of Increase			
	Super	Machine	E.F.	Coated
1937 to 1942	29%	26%	29%	
1942 to 1950	60	45	54	
1951 to 1954	5	1.5	4	

Mailing and shipping costs are up with Congress still considering further postal rate increases.

An indication that some of the price differential between New York and other cities is flattening out is shown in the increased pay scales for printers which have climbed far more in most other printing centers than in New York in the past 13 years. Unionization is tending to equalize wage rates and to bring printing costs across the country into more even balance.



with Texaco SKY CHIEF gasoline...
100% CLIMATE-CONTROLLED

TEXACO DEALERS in all 48 states



animal cartoon

vs. station attendant

These two advertisements represent two different campaigns by Texaco that appeared in LIFE magazine. The illustrations in both campaigns are very much "alive." However, one uses a pleasant, shouting Texaco station attendant while the other uses a humorous animal cartoon. Which advertisement attracted more readers?

Answer: Although both campaigns attracted a fair number of readers, the humorous cartoon series did the best job. The humor campaign averaged a 45 per cent Noted. The station attendant campaign averaged a 31 per cent Noted.

The humor campaign placed the little puppies in very energetic situations and these situations were in turn supposed to be related to the performance of Texaco gasoline. The one here, for example, shows the puppies on a play slide rep-

resenting the idea "Get Up and Go."

The station attendant campaign portrays the attendant shouting to the reader about the super-charged qualities and extra power of Texaco gasoline.

It is interesting to note that both campaigns did equally as well in thorough readership. The average for each campaign was 6 per cent Read Most for men. The readership scores indicate that the humorous illustration stops more readers but unfortunately neither the puppies nor the attendant makes the reader want to read the copy.

The scores reported by Daniel Starch and Staff, Mamaroneck, N. Y., are:

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name on the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

Readers Per Dollar is a measure of the number of readers obtained for each dollar invested in space cost.

	CARTOON			ATTENDANT		
	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most	Noted
Campaign Average						
Per Cent of Men Readers.....	45%	43%	6%	31%	29%	6%
Readers Per Dollar.....	52	49	.9	75	72	10

case history:

Problem: To get new reader interest in each ad for an established product that has no "product news." To give a special tone to part of the line, yet retain identity with the line.

Solution: The Johnnie Walker trademark is a major feature of every Johnnie Walker ad. British artist Tom Browne adapted a silhouette of founder John Walker Esq. in 1907, creating the now famous color sketch of a period character.

Today the trademark is used three ways in Johnnie Walker ads. In some ads it is the feature illustration. In others the figure is combined with a situation illustration. The Black Label "Fine Arts" campaign was started last year to give a special tone to ads emphasizing Black Label whisky. In this series, the Johnnie Walker figure is smaller but Johnnie is in full color and is prominent.

Each ad in the "Fine Arts" series features a large full color reproduction of a painting by a leading contemporary artist, such as John Carroll, Brackman, Charles Burchfield. Copy block includes picture of the artist and a likening of some characteristic of his art to a quality in the whisky, such as the lasting quality in Brackman's work and Johnnie Walker Black Label.

Agency is J. M. Mathes. ADs are Lester J. Loh and Jules Menghetti.



FROM THE JOHNNIE WALKER COLLECTION

"End of the Hunt"



Sensitizes every C...
as clear instance.
It's sensitivity to
product kind of
Black Scotch whisky
unique-making wh...
what needs! To collec...
nings, Black Label fills the
genius

Blended Scotch Whisky



WALKER EDITION

"*thHunt*" by JOHN CARROLL

Sensitizes every Carroll canvas, capturing spirit as clear instance.

In sensitivity to quality stirred John Walker to producing kind of masterpiece—Johnnie Walker Black Scotch whisky. It took time. It took a technique-making which no one else possessed. But what result! To collectors of the world's finest offerings, it will fill the niche reserved for "product of genius."



JOHNNIE WALKER
*Born 1820
still going strong*



"The Invitation" by *James Thurber*

Yes, feel the mystery of a Shirefield winter cold as if you were standing on the water.

Mystery... integrity... devotion to quality... Lovelock

the work of another great artist in another field. He died in 1862. Adie Walker started making a wonderful whisky in a wagon-train only he could find. The word and the whisky became famous all over the world. Today, that same quality is available. Walkie's Black Label. With its smooth flavor and never fails a fancy Scotch whisky.

*DOROTHY WALKER
Born 1929
will going strong*



HOLD A GREAT SCOT! When Johnnie Walker arrives on the scene, the greeting is instant; the welcome warm. Immediately, his presence signals good fellowship. His slogan "For Johnnie Walker, everyone is the most person of taste." They find this matchless Scotch Scrutinizer as their wholehearted mentor, for its natural flavor. And so will our Red Label—Black Label—Blends etc.—Protect. Consider this: George Eliot, New York, N. Y. Says Imperatively:

JOHNNIE WALKER Blended Scotch Whisky

GREAT SCOT

Born 1820...
still game strong!



WHAT WONDERFUL WHISKY! Smooth, mellow...in choice
of compartments the world over. That's Johnnie Walker - Scotch from Scotland,
and Scotch at its best. Red Label - Black Label - both 100% Proof.
Canada Distilleries Co., New York, N.Y., New Jersey.

JOHNNIE WALKER
Blended Scotch Whisky

by Robert Garland Smith



mobiles in advertising

an art form invades

*by Robert Garland Smith, Ketterlinus Lithographic Manufacturing Co.
the world of commerce*

The development of the "Mobile" (suspended forms moving in air currents), as an art form, by Alexander Calder, is a well known story in the world of art. Today Calder's work in museums, private collections and public buildings all over the world wins awards in many countries, and fame in all. His mobiles have been described as "the organization of contrasting movements and changing relations of form in space." He has a mastery of shapes in actual motion, vibrating and rotating in air with balance carefully employed. The name "mobiles" was given to him for his art form by his friend Marcel Duchamp, the painter.

Used for p.o.p. stimulus

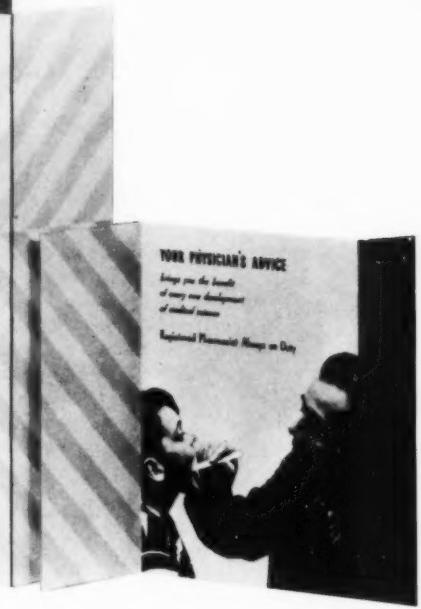
The advertising world has made use of practically every known art form, and the adaptability of the mobile to advertising needs, though not immediately recognized, was destined to play an important part in what is known as "point of purchase" advertising—advertising in the retail store where the product is on sale. One of the factors which led to the large-scale use of the mobile was the growing scarcity of space in modern retail stores—floor space, counter space, window space.

1)

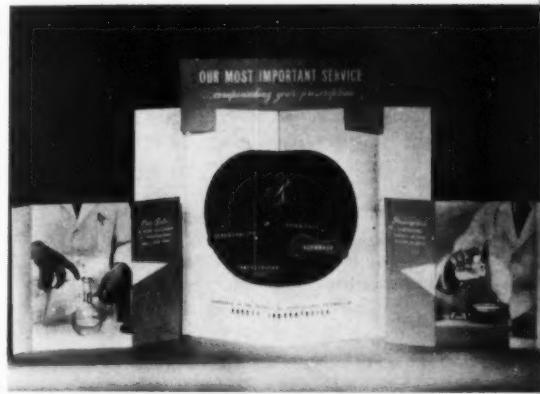




2)



3)



4)



- 1) BREYERS. This company expressed themselves as pleased with the mobile here shown and for 3 definite reasons. 1: The number of different places in which it got up-back-bars, windows, ceilings, cornices, etc. 2: The fact that the whole line could be shown in one display. 3: Compactly packaged, light in weight, they could be easily carried by their salesmen and put up by them at low installation cost.
- 2) ABBOTT. This award winning display, printed on two sides, demonstrates the great flexibility of the mobile, even when it is merely a unit of a larger display. The different mobile treatments, plus a difference in the art work for the two sides, makes two displays out of essentially the same construction. Abbott Laboratories distributed this ethical display to pharmaceutical outlets.
- 3) ABBOTT. Reverse side.
- 4) O. I. I. C. Here the mobile is adapted as the air-guided center of a regular three-dimensional display, where moving currents of air give it motion with no motor. This institutional promotion presents related copy in a highly graphic manner. Both sides of the mobile are printed with the same illustrations and copy. Designed and produced for the Oil Institute Information Committee, New York.

5)-8) **PURE OIL.** The Pure Oil Company was one of the first large national advertisers to use the mobile extensively in advertising. Pure Oil was faced with many types of stations, including large modern stations with no display windows as such. Mobiles, needing no floor space, could be hung anywhere in the station interior. For large stations, several could be used. Besides their attention-attracting qualities, this flexibility made the series of displays very popular with dealers. Subject matter ranged from non-commercial Christmas treatment to contest promotion and general seasonal promotion.

9) **OLDSMOBILE.** Mass effect without using floor space was a valuable quality of this large mobile. Three-dimensional cardboard construction is used extensively in the display. Again, flexibility is important to accommodate a wide variety of show rooms. Designed and produced for the Oldsmobile Division of General Motors.

10) **DUTCH BOY.** In this interesting reversal of the mobile principle, the moving units of the display, instead of being suspended from above, are balanced on a vertical pivot held aloft by the famous Dutch Boy. Twirling in air currents, brightly colored units call attention to the color gallery below. Many paint stores used an electric fan to increase the motion. Designed and produced for National Lead Company.

11) **OLD HICKORY:** This versatile display shown in its mobile units, the sales slogan, brand name, the product in bottled form and three attractive ways of serving.

12) **DOLE.** Point of purchase is brought to a field where customer contact is limited to the heating-jobber who actually purchases the product for installation. All counter space (the zinc-covered variety) is used for the sorting of merchandise. Danglers are suspended from a formed aluminum rod. Display was designed and produced for the Dole Valve Company.

5)



KEEP IT ROLLING

SAVE YOUR CAR



6)

CAR-SAVER SERVICE



7)

NAME THE OLD CARS
WIN A NEW CAR!



8)



10)



11)



9)

Utilizes "air space"

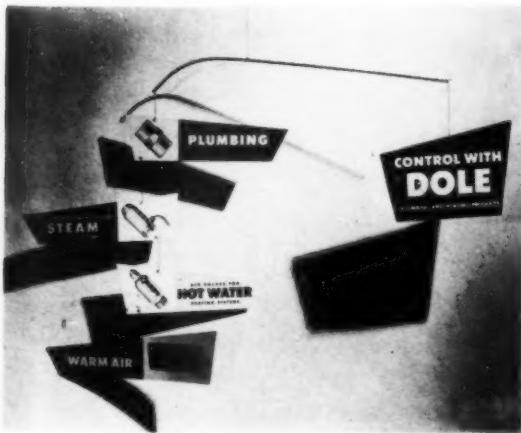
The mobile hangs from the ceiling, takes up no valuable store or counter space. It requires no expensive motor for the attention-getting movement. Cleverly balanced units twirl slowly in every current of air, no matter how light. A considerable amount of skill and ingenuity can be shown in the shape and balance of the form as may be seen in the accompanying illustrations.

The various units of the mobile may be used to advertise different products, or different selling points of one product.

Another point in favor of the mobile is that packed flat and (in most cases) with little weight or bulk, they are easily carried by the salesmen, and put up with little installation expense.

Just when and by whom the mobile was first adapted to advertising, it is difficult to say. As a matter of fact, there was a crude form of mobile, known as a "dangler," which antedated Calder. This was a plain or fancy show card with a string attached, for hanging to ceilings, lighting fixtures, cornices, etc. Some even had two cards, but they did not have the form or balance of the mobile.

Some of the most successful and interesting of the adaptations of this art form to advertising are shown here with brief comments. These were designed and produced for their various clients, by the Ketterlinus Lithographic Manufacturing Co., Primos, Pa. (A suburb of Philadelphia.



12)

best
in
show



design

magazine
consumer

art director Nelson Stern
artist Henry Haberman
agency Nelson Stern Advertising
client Ritmor Sportswear Co., Inc.
designer John Szilagyi

design

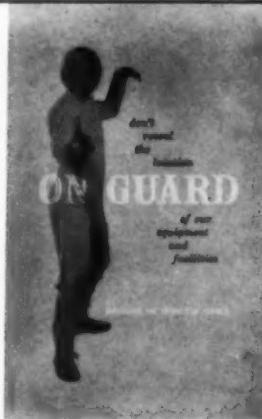
trade
publications

art director Clark Robinson
artist Lou Federman & Assoc.
agency Fuller & Smith & Ross, Inc.
client Diamond Alkali Company
designer Burt Adams-Lou Federman



advertising
art
trade
publications:
product
illustration

art director Ted Lozier
artist William Richards
agency Fuller & Smith & Ross, Inc.
client Westinghouse



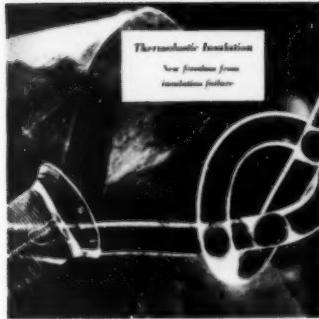
design
posters

art director Marie Price
artist Clem Cykowski
client Ohio Bell Telephone Company
designer Clem Cykowski



design
newspaper
retail

art director Georgina McComb
artist Dorothy Matz
client Sterling Lindner Davis
designer Georgina McComb



*advertising
art
trade
publications
illustration*

art director Fred Stickle
artist William Richards
agency Fuller & Smith & Ross, Inc.
client Westinghouse



design

*small
ads*

art director Robert Presnail
artist Alan Lefkort-Pitt Studios
agency Fuller & Smith & Ross, Inc.
client Cleve. Oldsmobile Dealers
designer Alan Lefkort

the art directors club of cleveland

on | of advertising art



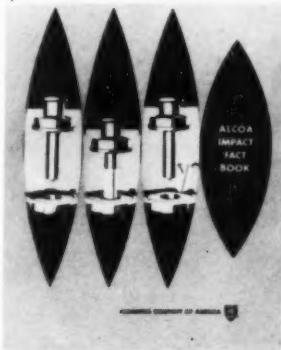
*design
house
organs*

art director Thomas Shem
artist Bandelow & Becker Studios
client The Dobeckmun Company
designer Walter Bandelow

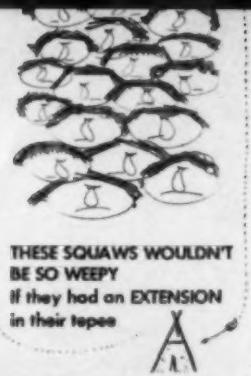


*design
trade
publication*

art director Wade Hancock-Thomas Shem
artist Andy Warhal-Tosh Matsumoto
agency Anderson & Cairns, Inc.
client The Dobeckmun Company
designer Wade Hancock



design booklets



THESE SQUAWS WOULDN'T
BE SO WEEPY
If they had an EXTENSION
in their tepees



advertising
art
posters
car
cards

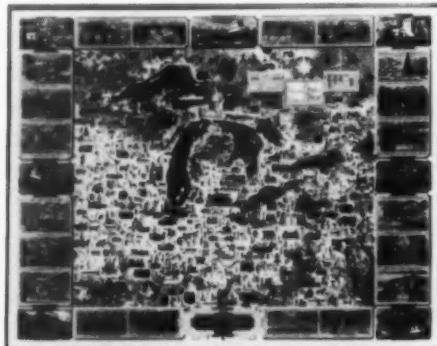
art director James O'Connell Morgan
artist Morgan Studio
client Ohio Bell Telephone Company



ONE VASE, ONE BOWL AND ONE BOTTLE. American Pottery, Inc., Toledo, Ohio. This is a reproduction of a still life arrangement from the collection of the Toledo Museum of Art.

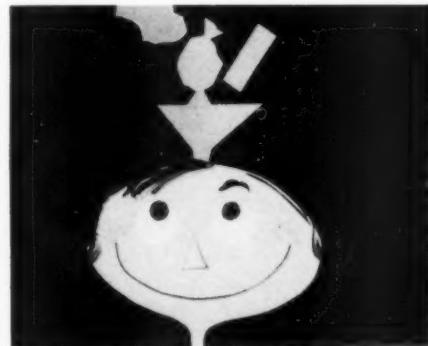
advertising
art
magazine
consumer

art director Wade Hancock-Thomas Shem
artist Leslie Gill
agency Anderson & Cairns, Inc.
client The Dobeckmun Company



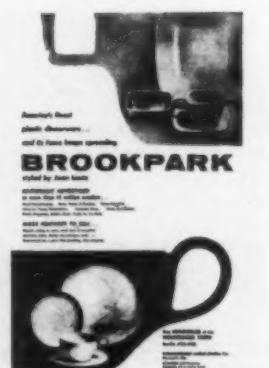
design
direct
mail

art director Tom Immel
artist Simon Greco-Fredman-Chaite
agency Fuller & Smith & Ross, Inc.
client Oglebay, Norton & Company
designer Tom Immel-Simon Greco



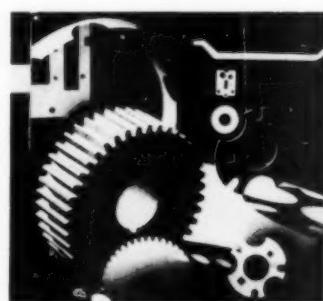
advertising
art
television

art director Clark L. Robinson
artist Clark L. Robinson
agency Fuller & Smith & Ross, Inc.
client ALCOA



design
trade
publications

art director Larry Gray
artist Lou Federman & Assoc.
agency Lang Fisher & Stashower, Inc.
client Int. Molded Plastics, Inc.
designer Lou Federman & Assoc.



design
magazine
industrial

art director Ted Lozier
artist Wm. Richards-Pitt Studios
agency Fuller & Smith & Ross, Inc.
client Westinghouse
designer Ted Lozier



advertising
art

art director Clark L. Robinson
artist Fred Otnes
agency Fuller & Smith & Ross, Inc.
client Diamond Alkali Company

magazine
industrial

Now at FOLEY, FLORIDA



advertising
art

booklets
direct
mail

art director Robert L. Reeves
artist Wray Manning (Manning)
agency Procter & Gamble
client



advertising
art

art director Clark Maddock
artist Lambert
agency McCann-Erickson, Inc.
client Sohio

newspaper
general

we've
always been a

3-D
store



design

newspaper
general

art director Leroy F. Lustig
artist Joseph Sarady
agency Lustig Advertising
client Rosenblum's, Inc.
designer Emil Kenney



advertising
art

art director James O'Connell Morgan
artist Morgan Studio
client Ohio Bell Telephone Company

humorous
illustration



advertising
art

newspaper
retail

art director Georgina McComb
artist Dorothy Matz
agency Sterling Lindner Davis
client



**DOW CHEMICAL saves
Thousands of dollars annually with
BAKER TRUCKS**

At the Pittsburg, Ohio plant of The Dow Chemical Company, six Baker Fork Trucks are saving thousands of dollars annually. Two of these trucks move 10³ cylinders of one intermediate at a time. Four production units have been added since last year, and total tonnage handled has increased by 100%.

The existing trucks speed handling of chemical

products in bags or containers or pallets—taking

men from production to storage where they are

highly concentrated.

Storage requirements where bakers maintain

are more than double.

Material was formerly transported manually

and inefficient. Forklifts were called in because

they could do the job faster.

Now, the new Baker Fork Trucks have

reduced the cost of handling.

With the

new

forklifts,

the cost of handling

has been reduced

by 50%.

With the

new

forklifts,

the cost of handling

has been reduced

by 50%.

With the

new

forklifts,

the cost of handling

has been reduced

by 50%.

With the

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the cost of handling

has been reduced

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new

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the cost of handling

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by 50%.



THE BAKER-BAULAND COMPANY
100 EAST 42nd STREET • NEW YORK 17, N.Y.
BAKER INDUSTRIAL TRUCKS

BAKER is a registered trademark of The Baker-Bauland Company, Inc., New York, N.Y.

Noted... 34%

Read Most... 15%

**One BAKER TRUCK
OVER 4,000,000 TONS OF STEEL
Since 1923!**

This Baker Industrial Fork Truck has handled over 4,000,000 tons of steel since 1923. It has a maximum lift capacity of 10,000 pounds and can travel up to 10 miles per hour. The truck is shown carrying a large cylindrical steel drum.

BAKER INDUSTRIAL TRUCK DIVISION • 100 East 42nd Street, New York 17, N.Y. • (212) 986-1200 • Telex 2-2000 • BAKER TRUCKS CORPORATION • 100 East 42nd Street, New York 17, N.Y. • (212) 986-1200 • Telex 2-2000 • BAKER TRUCKS CORPORATION • 100 East 42nd Street, New York 17, N.Y. • (212) 986-1200 • Telex 2-2000

Baker INDUSTRIAL TRUCKS

Noted... 17%

Read Most... 6%



**What you should know about
Designing for Alcoa Forgings**

It would be impossible to cover the important factors involved in designing for forgings in this short space. There would be no point in it either. For Alcoa has the book, written especially for you, which contains all the information you need to know about designing for Alcoa Forgings. And it's free. Just write us for your copy.

However, there are a few general rules, which we hope will help you get started.

First, remember to allow for draft—about 2°. In most forgings, you'll find the draft is the only factor that determines the size of the finished part. Sometimes, the natural curvature of the part can't be avoided, so you must then consider what else can be done to facilitate drafting.

Then, when the die is older, smaller and less expensive, you can also cut the die costs and not too often affect the dimensions of the finished forging.

We could go on like this, of course. This is

just one of many factors. Designing for forgings is an art, and Alcoa's engineers are the best in the business. They're here to help you. So, if you have any questions about Alcoa Forgings, call or write us. We'll be glad to answer them.

Your next step

Write for our catalog, *Designing for Alcoa Forgings*. It's a valuable guide to the art of designing for forgings. It gives you some basic information about Alcoa Forgings, and it also gives you some very good advice on how to design for them. It's a good place to start.

Alcoa Forgings are available through your local Alcoa distributor.

**High ratings,
1384 sales leads**



**Cleveland tests
sales-effectiveness
of its AD award winners
and finds**

Good art is good bu

**Clark L. Robinson,
President, Art Directors Club of Cleveland
Art Director—Fuller & Smith & Ross Inc.**

About a year ago as we were preparing for our Fifth Annual Exhibition of Advertising Art in Cleveland a friend of mine, an important Agency Account Executive, collared me and in all seriousness asked why we art Directors didn't smarten up and base our Awards on "performance" instead of "just art." I tried to explain that we judged individual ads instead of campaigns because of the different art requirements that could arise within a campaign. I also pointed out that there were numerous organizations that sponsored competitions based on "performance" and that an Art Directors' Show is primarily concerned with good art and design and must be judged on an esthetic basis. My friend went mumbling off into the chill Fall air.

Not just art

Since then I have mentally kicked myself many times because I wasn't quick enough to explain to him also that an Art Director does his best to convey his client's story to the reader. The AD's tools are different than those of the Media man, the Copy Chief or the Production Manager but he is just as zealous in the performance of his duties as all the others. Getting the story off the page is the AD's prime function. Whether his layout shouts or whispers; stuns or cajoles or even shames the reader into action depends largely upon the direction of the AD's approach.

Actually, my friend was voicing an opinion shared by a considerable segment of the advertising fraternity that the Art Director is preoccupied with put-

*Helped achieve
new sales high*

Good business



ting a pretty picture on the page and is incapable of thinking beyond to the more commercial aspect of advertising to sell. It is unfortunate that this impression exists for in most cases it is erroneous.

My friend, I am sure, was separating the "effective" ads from the "arty" ads. This prejudice is depriving many advertisers of creative assistance in selling their products.

Good design does sell

Selling effectiveness and good design can go hand in hand. The ads that win Awards in the country's Art Directors' Shows are often the same ads that garner the high Starches and move the most merchandise off the shelves. I have chosen three of the Cleveland Art Directors' Awards from last year to illustrate a point. All three were considered by a competent jury to be of outstanding merit as Design and Art. Since then they have been proven most effective commercially.

First, let's take the Art Directors' Award for the Humorous Illustration used in an insert selling Forgings for the Aluminum Company of America. It won an Art Directors' Award AND was four times as effective as any other ad in the issue of Machine Design in which it appeared. The client had a long copy story to tell. One that was full of facts interesting to designers. It had been told many times before to a seemingly disinterested audience. The meat of the story was there but it needed something to start people reading. Close team play

between the Account Executive and the Art Director produced the idea of telling the story in an editorial fashion lightened with cartoons. There was not sufficient money in the budget to buy a "name" cartoonist so a grotesque type cartoon with good stopper value was created and the layout was planned in a loose un-ad-like fashion around them. It was a departure for ALCOA . . . one that paid off in "Noted" and "Read Most" scores as well as valuable inquiries. The series had consistently high Starch figures. Average cost ratios for "Read Most" on all Alcoa pages was 257; average "Noted" was 194. Inquiries, of prime importance in this case, totaled 1384 for the year. An average of 30% of these inquiries were rated by Alcoa salesmen as good or fair prospects. A high percentage, as much as 75% in one month, were new contacts.

New art gave client new reputation

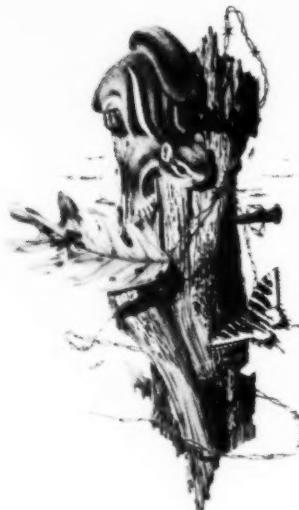
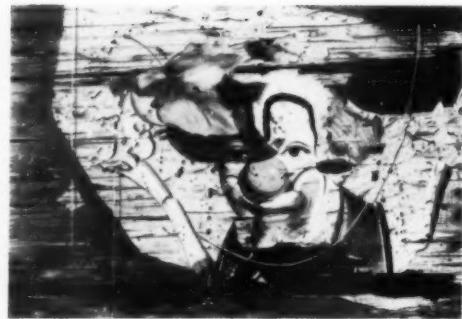
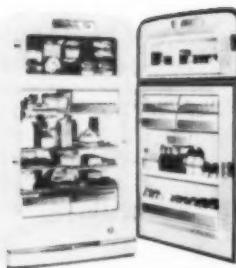
Baker-Raulang Company, a local producer of Materials Handling Equipment received an Art Directors' Award for Design. Three years ago the Company conducted a recognition survey among the buyers of this type equipment and found that too many of them regarded the company as ultra-conservative. Believing that modern design and art would condition their prospects to a more progressive reputation Baker set out to completely revamp their advertising approach. A huge sales campaign was likewise launched at the same time coincident with several new pieces of equipment and increased sales coverage.

The success of the advertising campaign helped sales almost triple in two years. The campaign in turn relied heavily on smart functional advertisements and promotion pieces. That the new approach was successful is indicated by the Starch ratings of the ads shown. The old ad with the large ungainly logotype and confused layout was not below average for all advertisements in FACTORY. It was "Noted" . . . 17% . . . "Read Most" 6%. Compare that with the new ad "Dow Chemical Saves . . ." which was "Noted" . . . 34% . . . "Read Most" . . . 15%. Almost double the Advertising Value for the same amount of money. It might be pointed out that these are not isolated examples. Since the introduction of the new ad format Baker has never ranked below third in Starch ratings of Materials Handling Manufacturers in FACTORY magazine and is consistently in the top ten black and white advertisers in the book.

Art department rescued campaign

The Standard Oil Company received an Art Directors' Award for outstanding design of a newspaper ad for Sohio Supreme gasoline. This illustrates the part an Art Director can play in the creation of an ad. After numerous false starts the creative department had temporarily thrown in the towel on the creation of a new campaign when on their own initiative the art department collectively created a campaign after hours. With only minor brushing up by the copy department it was sent to the client. It wowed them. It was so good that the client not only bought the series but doubled the space expenditure. His confidence was justified. At the conclusion of the campaign; sales of Sohio Supreme (a Premium gasoline) were tabulated and it was shown the ratio of Supreme to regular had increased by a considerable percentage to a new high in the company's history.

There is a direct correlation between good art and good advertising. The good Art Director not only wins Art Directors' Awards but also wins sales for his client's products. Although Art Directors' Shows are still judged on esthetic value they can prove that Good Art is Good Business.



upcoming



artist

NICK VOGLIN

Born 1926, Akron, Ohio. Attended Hower Vocational High School, Akron, Ohio, majoring in art. Received first awards in two local poster contests.

At 17 his water color "Mist Over The Marshes" won a \$200 prize as an award in the Ingersoll Award National Art Competition. The painting, used as a calendar illustration, was reproduced in *Life*—January, 1945 in an article on calendar art.

In 1944 he received a four year scholarship to the Cleveland Institute of Art for his portfolio of paintings submitted to the National Scholastic contest and exhibited at Pittsburgh's Carnegie Institute. He also won first prize in Ceramic Sculpture in this same contest.

After two years in the Navy, he attended Cleveland Institute of Art, graduated in 1949 and won the Mary C. Page \$1,000 traveling scholarship.

For the past five years he has been associated with Fawn Art Studios, Inc., Cleveland, Ohio. He is primarily interested in design and still life work.

Awards have been given him in local and state fine art shows. His paintings are owned by the Cleveland Museum of Art, Dartmouth College, Athens University and several private collections.

Make it readable

Here's how you can make your ad, publication, direct mail more readable. It costs no more.

Frank E. Powers, Director of Typography, J. Walter Thompson Company

We are all in the business of communication. Whether you are an agency AD, a publication editor or art director, a typographic director or consultant, a free lance designer, part of our job is to assure maximum readership of the type in our ad or editorial message.

How, specifically how, do you assure better readership? You take care of the seemingly little details in type specification, some of which are listed in this article. Some of these seemingly little details have been carefully tested and found responsible for gaining or losing a surprisingly high percentage of readers. Some of these points have been settled by high level conferences. Many are backed up by extensive agency research. Many are just common sense.

Layout

If the page is not carefully handled, if it is too static, if it is cluttered with too many disturbing elements, you won't bother to start reading. On the other hand, the layouts should be arranged with some attempt at good design. The material should be well organized, but lively. It should give you the feeling that it will be easy to read. Then you will actually start reading.

There are many pitfalls common to space advertising and editorial techniques:

1. Unnecessary borders, boxes and ornaments
2. Type surprinted on dark tones and pictures
3. White type on light tints
4. Types in violent curves and angles
5. Type jammed against other elements without sufficient space around it.
6. Layouts that are confusing or complicated

7. Mortises cut into illustrations

Headlines

The physical handling of the headline can help or hinder the reading of a page. Here are some points to be checked:

1. Headlines, or at least a subhead, should adjoin the text so that the transition is easy, effortless.
2. They should be of the right size and weight. If they are too small or too light, they may be passed over. If they are too large or too black, it is difficult to concentrate on the small type adjoining.
3. HEADINGS IN ALL CAPS are hard to read for we read partially by word shapes. A ROW OF CAPITALIZED WORDS LOOKS LIKE A FREIGHT TRAIN, whereas lowercase words each have their distinctive shapes.

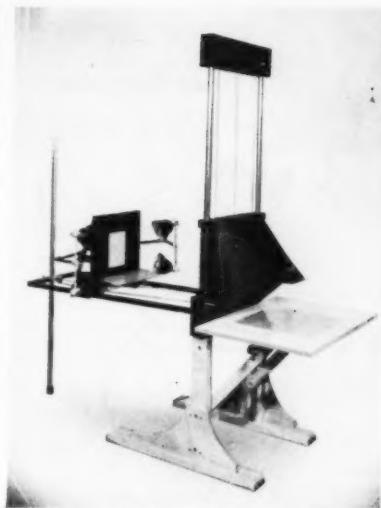
4. A Cap Starting Each Word Makes The Headline Tedious. Emphasis on each word produces no emphasis at all.

5. Get interest by emphasis. There is nothing wrong with an occasional word underscored or set in *italics* or in CAPS. Whatever you do in the text for emphasis is generally permissible and advisable in headings.

Text

The proper selection of body type and its handling will make reading easier. Type is selected by checking the following points: Does it have good intrinsic design? Are its individual characters satisfactory? Is it good enough for sustained readability? Is it effortless to read? Is it available in the weights and sizes necessary?

(continued on following page)



CUT LAYOUT TIME IN HALF!

With the AMAZING NEW . . .



COMPARE THESE FEATURES!

Trace-Rite projects images of photos, transparencies or 3-dimensional objects directly to your layout, artwork or other working surface, eliminates time-wasting double tracing and expensive photostating. The powerful Raptar Lens guarantees sharp, clear images with no distortion or fuzzy edges. Trace-Rite reduces down to 1/4 size, enlarges up to 3 1/2 times size. Wall projection permits tracing up to 12 times size. Operator works in natural drawing position at finger touch control. Cork and opaque glass drawing board doubles as light table. Overall size 81" x 24" x 69". Light shield furnished. For further information write:

TRACE-RITE INC.
317 BLVD. BLDG. • DETROIT 2, MICH.

DAVID DEAN
Color Labs

For

Giant
COLOR FILM
TRANSPARENCIES
AND PRINTS

Sheet Film Dupes
35mm. Dupes
Ektachrome
Processing
Polychrome
Short Run Printing

Murray Hill 9-3770

420 Lexington Ave.

ONE OF
America's
Most
Complete
Color
Photographic
Laboratories

CONN. LAB.
Ask Oper. for
Stamford, Conn.
Stamford 4-3775
GRAYBAR Bldg.
N.Y. 17

god jul

joyeux noël

buon natale



feliz navidad

fröhliche weihnachten

Merry Christmas

the bonart studio
207 EAST 43rd STREET
oxford 7-0946

... fully illustrated
Catalogs quality
art materials
Free! Write today.

A.I. Friedman Inc.
20 East 49 St., New York 17, N.Y.




make it readable

(continued from preceding page)

sary? Does it combine well with headline type?

There has been much research on the legibility and readability of various type faces, on length of line, on leading, on size of type, on speed of reading, on attractiveness of type faces. The following should be considered:

1. The text should start off with an initial, a spot, or a bold lead-in as an eye-catcher.

2. Type should not be too small or too large, for type smaller than 8 points and larger than 14 points is read quite slowly.

3. Type must not be too loose or too tight in a line. The usual complaint is that it is too loose and full of rivers.

4. The heavier weights of type should be used sparingly, such as for bold lead-ins or subheads.

5. Type should not be too wide or too narrow. A good rule is that it should not be less than 27 nor more than 64 characters to the line.

6. Line spacing (leading) is tremendously important, for the eye needs a track to follow back and forth. If it is caught by ascenders and descenders that touch, your reader may get discouraged. Grouping items or putting in white breaks is an excellent practice.

7. Use indentations.

8. Long paragraphs, without relief of any kind, are forbidding to the eye. Short sentences are important, too. This was recently proved by a split-run test by a farm magazine of 310,000 circulation. The first run had sentences 20 words long. The second, with exactly the same material, used sentences of 9 words with startling increase of reader interest. It is indicated that this simple device might add 50,000 additional readers.

9. Avoid monotony caused by lazy typography. Get interest in variations of weight, size, indentations, italics, sub-heads, dots, boxes. Be careful not to overdo it, for it can be like pulling too many stops on an organ. Discord results. Much can be said for simplicity in typography and layout, but the simple things are hard to achieve and require application to details. Here are some suggestions on how to make type talk.

Type makes words come alive.

The way the copy looks can be as important as what it says.

As in voice, we have sharpness and softness in the tones and design of type.

We imply strength or weakness, dignity or casualness in the way we set words as well as the way we speak them.

(continued on page 54)

dial **MU 2-5968**



OUR SYSTEM IS DIFFERENT...we mail you throw-away engravers proofs of our stock photos for you to select from. This saves you the trouble of having to return valuable 8x10 glossies. Next time you need a photo phone, wire, or write...by return mail you will receive proofs covering the subjects of your request. If we don't have what you want throw the proofs away...absolutely no obligation. Out of 22,000 photos on all subjects our batting average is high. Single 8x10 glossies are \$10.00. Twelve photos over 6 months time are \$3.67 apiece. Hundreds of smart agencies are in on this money-saving service...try it and seal. Write for FREE Proofbook No. 12A.

EYE-CATCHERS

207 EAST 37TH STREET, N.Y. 16, N.Y.

SEASOn'S GREETINGS

Haynes-Provost Studio

18 EAST 41 STREET, NEW YORK 17, N.Y.
LEXington 2-5579

Kurt H. Volk, Inc.

TYPographers
228 East 45th Street
New York 17, N.Y.



fashion photography

Ferdinand Vogel

424 Madison Ave., NY 17 PLaza 9-1930

list yourself in 4th Annual Buyers' Guide

9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide to reach their suppliers. They get the Guide as part of their February issue of Art Director & Studio News. This assures you the right buyers and that you have industry wide coverage.

The Best Ad Dollar Buy!

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on AD&SN's biggest bargain.

Who's Who in Art/Photography

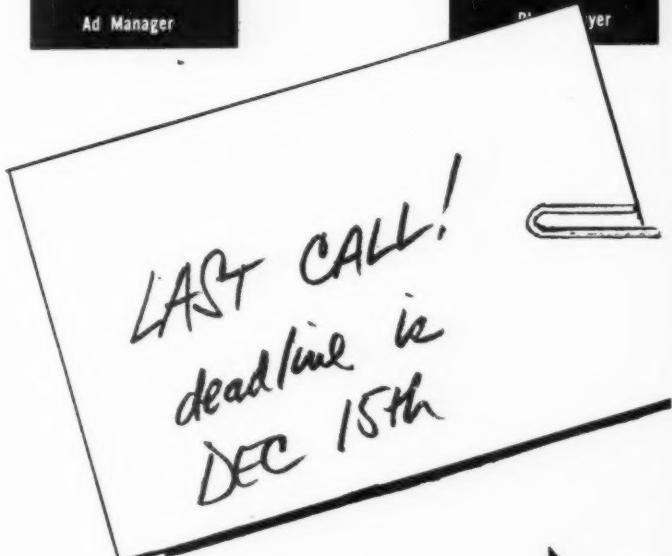
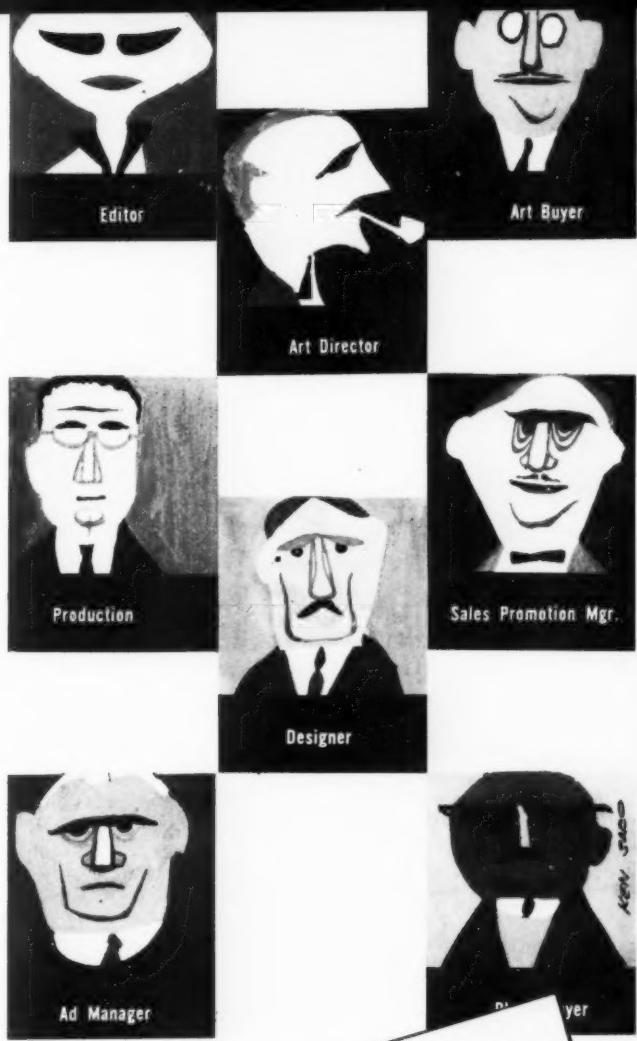
AD&SN provides one of its many editorial services with the Annual Buyers' Guide, now in its 4th year. It has become the Who's Who for everyone in the field.

Easy to Do

Select the one or more categories from page 4 of this piece which best describe your work. Fill out the order form on page 3. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now, and make sure you're in.

Do it Now!

Send your listing in now. Corrections will be taken up to December 10th.



here's how

the 4th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers.

Industry wide coverage is guaranteed.

The Guide is for the buyer

Here, in one issue, is practically the entire working art and photo industry. Plus many graphic arts suppliers. Plus many editorial features especially compiled and written for year round use. It comes to you as part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 20 chapter clubs and many advertising art groups

and guilds.

The Guide is for the seller

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at

this field. That by itself is worth the \$1.50."

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results
results results
in Art Director
& Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers Guide issue or use AD&SN every month to get your sales presentation to more buyers at less cost than anywhere else.

AD&SN is a proven sales builder. It has gotten accounts for many artists and photographers who once imagined it couldn't be done.

AD&SN has the circulation, readership, penetration, coverage and acceptance to open up new accounts and reactivate old ones for specialists and complete art and photographic studios.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your salesman. Call PLaza 9-7722 or write us at 43 E. 49 Street, New York, N. Y., for full information, rates.

DEADLINE FOR LISTINGS IS DECEMBER 15th, 1954. DON'T WAIT — GET YOURS IN NOW.

Instructions

Individual listings.

Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

2. There is no limit to the number of listings you may order. When ordering more than one form will accommodate, please list on separate sheets the exact wording of each listing.

3. To order listings, put category number (see next page) on order form below.

Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.

4. Each listing is \$1.50.

Sample individual listing:

Guy Fry
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

KI 5-2448

Representative listings.

1. Complete coupon at bottom of this page.
2. List artists or photographers represented on blank lines in coupon. After

each name you may describe in one or two words media, subject, or technique.

3. Listing is \$1.50 for representative (including address and phone) plus \$1.50 for each artist and/or photographer listed.

Sample representatives listing:

Henrietta Brackman PL 3-4351
424 Madison Ave., N. Y. C. 17
photo-journalists in editorial, advertising, public relations, industry

Studio listings.

1. Studio listings should be used by all around service organizations.

2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios,

Art," 206, or "Studios, Photo" 207, on next page.

3. Listing is \$5.00 whether one or all services are checked.

SAMPLE STUDIO LISTING:

65. art studios

Creative Ad Art BR 2-7138
9304 Santa Monica, Beverly Hills, Cal.

design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations	OTHER
*	*	*	*	*	*	*	*	*	western design

order form

 ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

*YES, I want to be listed in the February 1955 issue in the 4th Annual Buyers' Guide.
I am ordering the following:*

- Individual listings** at \$1.50 each.....\$.....
- Studio listings** at \$5.00 each.....\$.....
- Representative listings**.....\$.....
\$1.50 for representative plus \$1.50 for each artist or photographer listed.

Important:
Remittance must accompany order

NAME

Print exactly as you wish it to appear in Guide

ADDRESS

CITY

ZONE

STATE

TELEPHONE

Category No.

*For 3rd line copy for individual listings,
maximum 45 characters*

Category No.

*For 3rd line copy for individual listings,
maximum 45 characters*

DEADLINE FOR LISTINGS IS DECEMBER 15, 1954. DON'T WAIT—GET YOURS IN NOW.

classification index

Individual listings

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art books
6. art directors, consultant
7. art supplies
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. cardboard construction
13. caricatures
14. cartoon
15. catalogs
16. charts
17. collages
18. color separations
19. comic books
20. continuities
21. displays
22. exhibits
23. fine art for industry
24. greeting cards
25. heraldic design
26. home economist
27. ideas
28. kitchen design
29. labels
30. layouts
31. letterheads
32. maps
33. mechanicals
34. oil painting
35. package design
36. pen and ink
37. pharmaceutical design
38. portraits, painting
39. portraits, sketches
40. posters
41. presentations
42. product design
43. products styling
44. record albums
45. scale models
46. scratchboard
47. sculpture
48. silk screen
49. small space ads
50. spots
51. tempera
52. trade marks
53. typographical design
54. wash drawing, b&w
55. Wash drawing, color
56. wood engraving
-(other)

ILLUSTRATION

57. animals
58. automobiles
59. characters
- 59A. chemical
60. children
61. children's books
62. decorative-humorous
63. fashion & style
64. figure
65. flowers
66. food
67. furniture
68. general
69. glamour
70. historical
71. home furnishings
72. industrial
73. interiors
74. jewelry
75. landscape
76. marine
77. medical
78. men
79. men's hands
80. product-still life
81. scientific
82. shoes
83. sport
84. still life
85. story
86. technical
87. teenagers
88. travel
89. women
-(other)

LETTERING

90. alphabets, designed
91. comp. lettering
92. illuminated lettering
93. lettering
94. photo, film, process
95. presentation
96. scrolls
97. speedball
-(other)

RETOUCHING

98. art
99. carbras
100. color toning
101. dye transfer
102. fashion
103. Flexichrome
104. Industrial
105. Karmat
106. photo, b&w
-(other)

PHOTO

107. photos, color
108. products
109. renderings
110. technical
111. transparencies
-(other)

TV

112. animation
113. art
114. cartoons
115. film production
116. lettering
117. models
118. slides
119. story boards
120. titles
-(other)

PHOTOGRAPHY

121. aerial
122. animals
123. architectural
124. babies
125. cats & dogs
126. children
127. color
128. experimental
129. fashion
130. food
131. general
132. hosiery
133. illustration
134. industrial
135. interiors
136. location
137. medical
138. motion pictures
139. murals
140. photo agencies
141. portraits
142. products
143. publicity
144. reportage
145. set design
146. slide films
147. still life
148. stock photos
149. strobe
150. testimonial
151. three-dimensional
152. trick photography
153. VIPs
-(other)

PHOTO REPRODUCTION SERVICES

154. b&w prints in quantity
155. carbras

COLOR ASSEMBLIES

157. color prints in quantity
158. color separations
159. copy of artwork
160. duplicate transparencies
161. dye transfer prints
162. Ektacolor
163. Ektachrome processing
164. enlargements
165. Flexichrome
166. montage
167. one-shot camera service
168. photocompositing
169. photo murals
170. repositioning
171. screened veloxes
172. slides
173. strip-ups
174. 35mm negs. & positives
175. 3-D dye transfers
176. transparencies
177. viewgraph slides
-(other)

COPY PRINTS

178. blueprints
179. colorstats
180. copy prints
181. ozalids
182. oxachromes
183. photostats
184. photostats on acetate, in opaque black or white
185. van dykes
186. visualcast slides
-(other)

GRAPHIC ARTS

187. advertising presentations
188. binders, loose leaf
189. binders, mechanical
190. certificates
191. display manufacturers
192. embossing
193. engrossing & illuminating
194. labels
195. letter services
196. lithography
197. photoengraving
198. multilithing
199. poster printers
200. poster printers
201. printers, letterpress
202. silk screen printers
203. typographers, hand
204. typographers, machine
205. typography, old fashioned
-(other)

studio listings

ART STUDIO LISTINGS

206. creative
- design
- direct mail
- illustration
- layout
- lettering
- mechanicals
- packaging

- posters
- presentations
- retouching
- services
- TV art
-(other)

PHOTO

207. {List any or all on order form}
- children
- fashion
- food
- Illustration
- Industrial
- Interiors
- location

- motion pictures
- product
- reportage
- slide films
- still life
- TV
-(other)

representatives

ART

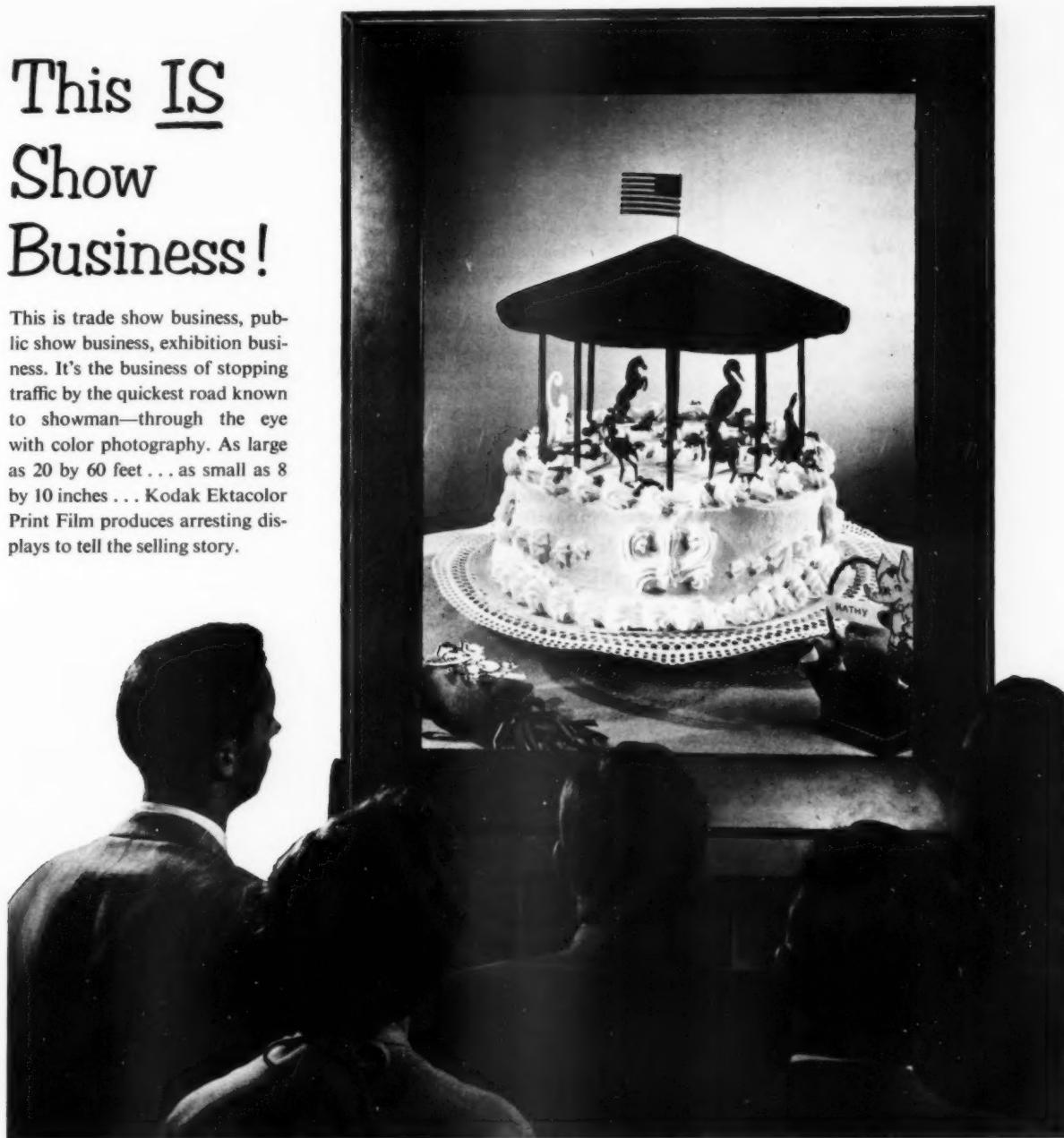
PHOTO

209.

ONE OF KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

This IS Show Business!

This is trade show business, public show business, exhibition business. It's the business of stopping traffic by the quickest road known to showman—through the eye with color photography. As large as 20 by 60 feet . . . as small as 8 by 10 inches . . . Kodak Ektacolor Print Film produces arresting displays to tell the selling story.



KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

1. Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—*before* reproduction. **3. Flexichrome Process:** Create photographs in the colors of your choice—from black and white, or color.

4. Ektacolor Film: The starting point for display color transparencies of excellent quality and any size. **5. Kodachrome Film (35mm):** Projection slides of exceptional sharpness. For presentations, for selling, or for teaching.

Your photographer knows how to handle them all.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

AMERICA'S LARGEST MESSENDER SERVICE

15 Branch Offices

250 Messengers

Over 100 Trucks

- Two Freight Terminals
- Bonded Employees
- Full Insurance
- 24 Hour Service



MERCURY MESSENDER TRUCKING SERVICE SERVICE LEXINGTON 2-6000

MERCURY SERVICE SYSTEMS INC.
461 FOURTH AVENUE NEW YORK 16, N.Y.

Dye Transfer
Carbros

RETOUCHING

Hersh-Mastro Studios Inc.
2 E. 44th Street, New York, N. Y.

MU 7-4967



DRAWINGS + IDEAS
\$25 & UP
BY
Phil Hastic
STUDIO 16 RIVERSIDE CIRCLE
WHITE PLAINS, N.Y.
WUR 6-7469



what's new

LETTERING SET. Contains everything needed for lettering except ink. A Scriber, lettering guide with three sizes of capitals and numerals, guide holder, heavy and fine line points, needles, adaptor for pencil leads are included in the cabinet and the price is \$9.50. The lettering guide has three sizes of lettering, .240", .175" and .140". Manufactured by Zephyr. Available at artists supply stores.

CAMERA LUCIKON. Scales photos and artwork, reduces and enlarges up to 400% from flat plane, traces 3-dimensional objects in enlarged or reduced perspective, makes photo copies, line negatives, half-tones, velox prints and can be used as a light table. 24" x 24" working space is provided and the cooling unit is built in. No darkroom is needed, except for photographic functions because of the black hood. \$485 fob Newark. Manufactured by M. P. Goodkin Co., 889 Broad St., Newark 2, N. J.

LETTERING STYLES. A brochure of lettering styles by Tony Paul may be obtained from 46 W. 46 St., New York, N. Y. Brochure is in 3 colors and illustrates dozens of various styles available.

COLOR BY OVERPRINTING. A new concept of art and color printing techniques which employs transparent inks in multiple combinations will be illustrated and described in a forthcoming book, Color by Overprinting. Donald A. Cooke is the author. The book is due to be published in 1955. A prospectus in color is available from the John C. Winston, 1010 Arch St., Philadelphia 7, Pa.

HEADLINE BROCHURE. The Headliners Inc., 44 W. 44th St., New York, have issued a folder showing lettering styles available at the studio. Hand lettering, photo-process lettering and designing are demonstrated in the brochure. Copies are available.

PLASTIC BLACKLIGHT SIGNS. Illuminated area of the Artkraft-Neviol sign is made of colored plastic impregnated with fluorescent material. The bulb or bulbs inside or behind the plastic triggers the fluorescent plastic, which glows brightly and evenly. Wide range of colors available and signs can be produced in any style and size. Glows by night and day, not affected by sunlight. Details and working miniatures available from the company at East Kirby St., Lima, Ohio.



PASTE-UPS UNLIMITED
200 W. 58 ST., N.Y.C.
COLUMBUS 5-8688

Color Retouching

Exclusively
on Dye Transfer
and Carbro Prints

Kennett Studio

139 E. 52 St. N. Y. C.
PL. 8-0542

PHOTO REPORTAGE

any event • storywise VIP's
JACK CALDERWOOD

417 E. 61 • NYC 21 • TE 8-8429

JOSEPH MAYER CO., Inc.

artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for The International Cutawi - Balopticon.

S-9 UNION SQ. • N. Y. 3 • AL 5-7644

privacy

(continued from page 15)

larger photographic studios, and some of the small ones, get a model to sign a release at the time a commercial photograph is made. However, you can't be sure this will be done in all cases. You should demand a carbon copy of the release from the photographer—or a photostat may do.

Here's what may happen: You may have the photo made for a magazine advertisement, then decide later to use a print of this still picture in a TV spot. Does the release include the use of the model's picture on TV? How can you know unless you have a copy of the release?

Just because a model may have given a release to use his or her name or picture in a national advertisement is no sign that this permission carries over to radio, television, outdoor posters, literature or display material. The release forms must make these stipulations, or it's no go.

Nor can you go on using a model's name or picture indefinitely in one medium unless your release form says so, and the model agrees by signing it. Even so, a model who has released his name or photo can withdraw it, upon notifying the parties to whom the release was given, and allowing a reasonable time limit.

Inanimate Objects. Want to use a beautifully sculptured horse on a mantelpiece in an ad illustration? If so, you'd better make sure there won't be a horse on you.

Suppose this horse is a model for an equestrian statue which the sculptor has loaned to an art dealer for unlimited display in a store. The art dealer cannot give you a valid release for the use of this object in advertising. It must come from the sculptor, himself.

This actually happened some years ago and the subsequent lawsuit dragged on for several years. The sculptor did not win the suit, but the legal fees were substantial. So, even if you win, you lose.

Do's and Don'ts. Don't use pictures of crowds in paid advertising. You never know who in the crowd is with the wrong wife or husband. Hell hath no fury like a play-boy caught.

Don't take anything for granted. Make sure the release covers both you and the jobs for which you will want the exhibit.

Do keep your release files in a safe place. They are as valuable as deeds, bonds or other legal documents.

Don't ever reproduce maps without permission of the map-maker. He won't

(continued on page 54)

WECO STUDIO

FIRST
in
FLEXICRHOME

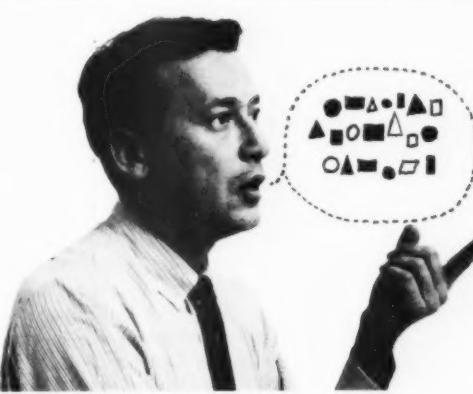
Take advantage of our complete service, including:

- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches
- or
- we can work from any copy that you may supply.

MU 5 1864-5 14 EAST 39th STREET, NEW YORK 16, N.Y.



296 Boylston Street, Boston, Commonwealth 6-7560



we speak
a graphic
language
at maurer
studios
plaza 7-5166

Quality FLEXICHROME Printers

SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE

SAVE TIME WITH THE RIGHT PRINT

TECH PHOTO LABS.

14 EAST 39th ST., N.Y.C. • MU 3-5052



BABIES
for STOCK PHOTOS
your first call is to—
Photo-library INC.
19 East 57 Street N.Y. 2 PL 3-3112



trade talk

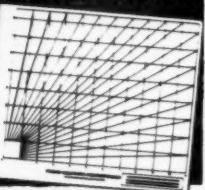
ART DIRECTION BOSTON: Robert M. Goode, AD, to the board of directors, Reilly, Brown & Tapley Inc. . . . CHICAGO: Dexter Briggs, formerly with Maxon, Inc., is now an AD, MacFarland, Aveyard & Co. . . . DETROIT: Paul F. Samuelson and George M. Guido joined the art dept. of Campbell-Ewald. Both were formerly agency ADs . . . LOS ANGELES: Louis R. Ortiz, formerly a free lancer, is now AD at Sudler Co.

. . . MILWAUKEE: C. B. Brisendene to AD at Nesco Inc. . . . NEW YORK: George Cummings, formerly head AD at Hutchins Adv., is now AD at Ted Bates & Co. . . . Arthur Reichner from AD at S. Klein to AD, Cavancha & Shore Adv. . . . Edward O. Reichscheidt, formerly with McCall's, is now promotion merchandising AD at House & Garden . . . Eddy Boris, formerly v.p. and AD at Rogers & Smith (Kansas City), to AD, Getschal Co. . . . David A. Karner to Bryan-Elliott Co. as creative director . . . David Dippel named assistant AD, Shappe, Wilkes, Gilbert & Gordon . . . Al Catalano to McCall's Magazine as promotion AD . . . Jack L. Pleiffer, formerly AD at Royal & de Guzman, has formed a consultation service under his own name . . . Marvin R. Warshaw appointed director of creative art activities for the Advance Pattern Co., was formerly with Butterick Patterns . . . SEATTLE: James E. Peck from Robert Nichols & Associates to assistant AD, Wallace Mackay Co. . . .

ART & DESIGN CHICAGO: Paul Richards, formerly production mgr., Commercial Illustrators, to manager of creative services, Belnap & Thompson . . . CINCINNATI: Art for Advertising has been established by Richard E. Schild at 414 Glenn Bldg. . . . DALLAS: Gertrude Schweitzer, painter, will be represented in the Young Collections show in the Dallas Museum of Fine Arts thru Jan. 2 . . . DAVENPORT (IOWA): New ad studio, Warren & Litzenberger, opened at 1016-17 First National Bldg. Principals are Kenneth D. Warren and Dale V. Litzenberger . . . DETROIT: Harry Fairchild to sales manager at McNamara Brothers . . . LOS ANGELES: Fred Kopp Advertising Art has added a new division, Fred Kopp Industrial Design, located at 3107 Beverly Blvd. . . . NEW YORK: Norman Mullendore of S. S. C. & B. and Barry Stephens teamed up to win the Best Ball Tournament at Leewood Country Club . . . The Bonart Studio recent promotion piece is a series of blotters with the motif "I'll do almost anything for my clients." Artwork depicts, in cartoon, some of the things they'd do . . . Stephen Lion Inc. elected Richard Hollander v.p. in charge of sales . . . The Saturday Review Annual Awards for Distinguished Advertising in the

THE AMAZING NEW PHOTO-CROPPER

Crops Photos Instantly!



Saves valuable TIME Actual size 9½" x 12"

The Photo-Cropper is a practical, simple solution to cropping and proportioning. It is designed for everyday use by the artist, editor, production man, advertising manager, copywriter, photographer, printer and lithographer.

NO MOVING PARTS—Easy to use, this efficient tool saves hours of time, produces accurate cropping, eliminates guesswork in centering and aligning subject matter.

NOTHING TO WEAR OUT—Printed in brilliant colors on transparent Vinylite with plastic inks, which are fused into the Vinyl sheet to insure many years of service.

Send for yours today...only \$3.00

PHOTO-CROPPER 551 Parkside Drive Bay Village, Ohio

SEASON'S GREETINGS
AND A
HAPPY NEW YEAR
Jorge D. Mills

101 WEST 42nd ST. • NEW YORK 36, N.Y.
BRYANT 9-9199

PICTURES & PRINTS
Just Published!
catalog of over 4700 prints
OLD MASTERS • MODERNS • CONTEMPORARIES
contains Over 500 illustrations
Here at last is a comprehensive catalog of fine quality, full-color art reproductions from every important school of painting—all available from the World's largest print dealer. \$1.
Specialists in picture framing and matting, mounting of advertising art, presentations. Fine work—fast service—reasonable prices!
"If it's in print—we have it!"

Ostendorf's / Dept. AD
1208 Sixth Avenue
New York 36, N.Y.

We Make The Finest
—SO SAY RETOUCHERS.
WHO SEE THEM ALL
From art or color
transparencies, either
facsimile or extensive
alterations of color

DYE TRANSFER

Peterson COLOR LABORATORY
149 WEST 54th STREET
Circle 7-1747

trade talk

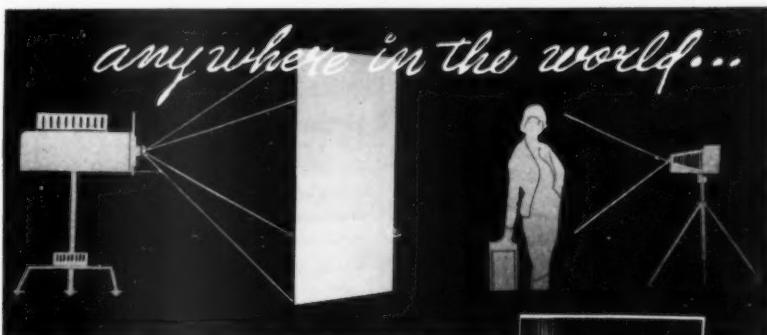
Public Interest included the National City Bank of New York series which used such fine artists as **Clarence Holbrook Carter**, **Walter Tandy Murch** and **Robert Hallock**. (Mr. Hallock was the subject of an Upcomer story in May 1953 AD&SN) AD on the campaign was **Harry Payne** of BBD&O . . . **Edith Chatton**, formerly with AIGA, is now associated with New Directions placement agency, which specializes in personnel for publishers, advertisers, art directors and all phases of the graphic arts . . . **Hy Klebanow**, AD of Kleb Studio, was first prize winner at the Mount Vernon Art Association exhibit at Cross County Center. His winning oil was titled Watermelon . . . **Mrs. John Finley Glynn** named assistant fashion director at Doyle Dane Bernbach, Inc. . . . Sudler & Hennessey has moved to new and larger quarters at 130 E. 59 St. . . . **Russell-Pandell Studios** moved to larger quarters at 66 W. 53 St., Plaza 5-9385. Additions to staff include **Elliott Flagg**, illustrator, and **Diane Kerner**, fashion. **Miss Pandell** is adv. art and airbrush instructor at Hunter College . . . **George McNeil**, non-objective painter and Dean, the Evening Art School at Pratt Institute, had a one-man showing of his recent work at Egan Gallery . . . **John A. Gaydos** now at 146 E. 46th St., PL 5-4269 . . . **Betty Gersh**, formerly AD at Esmond Associates and Daniel & Charles has opened a studio at 95 Madison Ave., LE 2-1854 . . . **PHILADELPHIA**: At Mel Richman Studios, **Jack Weaver** has joined the design group and **Lew Roberts** is now in the contact department . . .

AGENCIES CHICAGO: **Jacobson & Tonno Advertising** from 176 W. Adams St. to 5710 W. Lawrence Ave. . . . NEWARK: **Brudno & Bailey** moved to expanded quarters at 744 Broad St. . . . **Advent Associates Inc.** now occupy the English-style residence at 246 to 254 W. Jersey St., Elizabeth, N. J. The agency is set up to give industrial advertising service . . . **Cummis Associates, Inc.**, New Brunswick, will handle the advertising of the hospital division of Johnson & Johnson . . . NEW YORK: **Cunningham & Walsh** of New York and **Ivan Hill Inc.** of Chicago have merged . . . **Irwin B. Englemore**, formerly v.p. of Sterling Advertising, has formed his own agency at 244 Madison Ave. . . . **Dr. John P. Kishler** to director of the New York office of Social Research Inc., motivation analysis concern . . . **John Shrager Inc.** moved its executive office to larger quarters at 2 W. 46 St. . . . OMAHA: **Universal Advertising Agency** from 203 Woodmen of the World Bldg. to 311 S. 15 St. . . . ROCHESTER: **Charles L. Rumrill** has prepared a booklet giving information about the organization in relation to its employees. Its numerous illustrations are hilarious . . .

Quick Layout Set \$2.75

- Top quality opaque water colors
- Brilliant • Mat • Permanent • Smooth
- Perfect medium for Commercial Art

Keep a set — open — on your tabouret!



with rear screen projection...

stephen fay studio



editorial & advertising photography carnegie hall - 57th street - plaza 7-3717

way's standard viewers

Used by 25 leading
New York color plate makers
Write for information
Chappaqua, N. Y.





Upset over photography problems? Then call on **Corry** who will put you back on your feet with superb photography!

270 Park Ave., New York 17
PL 3-4424 or EL 5-4291

For the best in
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announcements soon for 34!

trade talk

ADVERTISING PROMOTION

F. Gene Abrams, formerly with Ashman & Marquette, Norfolk, Va., is now sales promotion manager at Motorola, Chicago . . . Laurence M. Eugene, previously SPM assistant at Allied Radio Corp., is AM and SPM at Permoflux Corp., Chicago . . . Alan E. Himelick to supervisor of advertising and sales promotion, Tectum Div., Alliance Mfg. Co., Newark, Ohio . . . Frank Politto upped to AM, International Silver Co. of Canada . . . Thomas M. Riley promoted to AM, paint and brush division, Pittsburgh Plate Glass Co. . . . With the company for five years, William L. Kurtz is now assistant to the president, in charge of advertising and new product development, and a director, W. W. Sly Mfg. Co., Cleveland . . . Hixson & Jorgensen named former PM William T. Reedy ad manager . . . Walter S. Pollard from Baldwin-Lima-Hamilton Corp., Phila., to supervisor of advertising programs at R. M. Hollingshead Corp., Camden . . . Bruce Epstein to AM and SPM, Lau Blower Co., Dayton . . . Charles W. Davis now SPM, Lehigh Navigation Coal Sales Co., Bethlehem, Pa. . . . Ken Boucher, AM at Hawaiian Pineapple Co., has retired; Hal Griswold replaces him . . . Malcolm J. Goldie advanced to director of sales and advertising of Van Camp Sea Food Co. . . . Marc Smith to AM of National Brewing Co. . . . Larry R. Brabs appointed director of sales, sales promotion and advertising, Wagner Awning & Mfg. Co., Cleveland . . . Park & Tilford Distiller Corp. named Edwin Parets advertising manager . . . Bernard Goldberg, with the company since 1947, is now AM and SPM, Schenley Import Corp. . . . William J. Hecker, formerly with Cecil & Presbrey, to director of advertising, National Biscuit Co.'s new special products division . . . Walter S. Bopp to AM and marketing manager of the international division of Avco Mfg. Corp. . . . Penick & Ford Ltd. Inc. appointed Gene Fitzgerald ad manager . . . Robert E. Randel, formerly supervisor of marketing services, to direct advertising and sales promotion in the sales department, New Departure div., General Motors . . . Charles M. Antin has joined Grosset & Dunlap to handle advertising, sales promotion and publicity . . . Joseph N. Lopes now advertising manager, American Gas & Electric Service Corp. . . . Walter E. Meinzer now AM and SPM, Gotham Carpet Co. . . . L. Robert Block to vp for advertising and promotion of Carolyn Fashions Inc. . . . Charles A. Thompson named AM and director of public relations, Palm Beach Co. . . . William C. Jordan to SPM, American Safety Razor Corp. . . . William B. Schulman appointed out-of-town sales manager for Lettering Inc., New York . . . Fred Okon promoted to AM of CBS-Columbia . . .

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trade talk

CAMPAIGNS

Big U. S. Steel drive is pushing appliances as Christmas gifts. Campaign uses a snowflake bearing slogan "Make it a white Christmas—give her a major appliance." Manufacturers, co-ops and utilities are joining the drive . . . new all-method grind coffee of **Chock Full O' Nuts** has a \$1,000,000 drive behind it. Via Donahue & Coe . . . Biggest newspaper, professional and trade campaign is on for **Herman Miller Furniture Co.** and their Eames chairs. Agency is Alfred Auerbach . . . Hirshon-Garfield is handling current promotion for **Ballantine's** Scotch, brand's biggest drive . . . first major ad campaign for **Remington International Records** is handled by Duane Jones Co. . . . **Amerotron Inc.** is working combine of American Woolen Co., Textron Inc., and Robbins Mills. Will handle the advertising and promotion . . . largest drive in company's history scheduled for food seasoning. **Accent** by International Minerals and Chemical Corp., via BBD&O . . . **Sunbeam Corp.** is doubling its 1953 holiday drive with bulk of budget in TV. There will be 30 magazine color pages plus newspaper space. Agency is Perrin-Paus . . . heavy ad drive in works for **Seabrook Farms**, via N. W. Ayer & Son . . . newspapers get bulk of big **Melrose** whiskey drive on East coast. Will feature gift decanter as holidays near. Via Peck Advertising . . . **Macy's**, New York, and **Life** magazine have joined hands for a long-range promotional program. Theme is "Advertised in Life—See It In Real Life at Macy's." . . . **Cory Corp.** is now using 4-color full-page ads for its Crown Jewel line of gift appliances . . . **Youngstown Kitchens** fall drive was backed by \$500,000. Agency is Brooke, Smith, French & Dorrance, Detroit . . . coming year will see **National Distillers** spending \$3,000,000 on Old Grand-Dad and Old Taylor. This is a good increase over current year's budget . . . biggest Spring push for **Arrow** shirts, etc. scheduled by **Cluest-Peabody** . . . Horseshoe shaped toothbrush introduced by **Tri-Dent Corp.**, Washington. Will spend almost \$1½ million putting it on market . . . **Maytag's** Supermatic washing machine is getting biggest promotion in company's history . . . tubeless tires are now standard equipment on many auto lines. **Goodyear** is pushing its tire with its biggest drive . . .

PHOTOGRAPHY

Cecil Beaton, on the staff of Photography Place, New York, returned from England recently to do advertising assignments. Mr. Beaton is court photographer of the English royal family. He has also designed costumes for two new Broadway plays: *Quadrille* and *Portrait of a Lady* . . . New York photographer **Murray Dultz** is giving a course in basic mo-



what will we give them for Christmas?

art director/studio news

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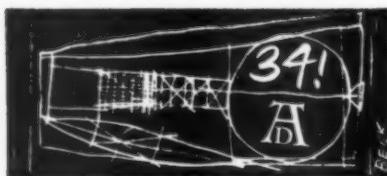
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trade talk

on picture techniques in the evening session at Queens College . . . **Bob Dean**, formerly with Hoedt Studios, has joined the photographic department of Mel Richman Studios, Phila. . . . **Charles Dixon's** new country photographic studio is located in a converted barn just north of Briarcliff Manor on Somerstown Road. He may be reached in New York at PL 3-6087 . . . **Gradex Inc.**, Rochester, has purchased **Strobo Research**, Milwaukee . . . **Colorscope Associates**, specialists in interior color photography and printing, have opened a studio at 12 E. 30th St., N.Y.C., LE 2-1149. S. Israel is principal.

TELEVISION Bradley G. Morison to director of TV and radio, Olmstead & Foley, Minneapolis . . . **Dekko Films**, Boston, have added personnel and equipment for complete production of television commercials . . . Elmer F. Jaspan, formerly with Al Paul Lefton Co., is now radio-TV director, Adrian Bauer Adv., Phila. . . . Roland F. Howe Jr. named manager of radio and TV production, Ruthrauff & Ryan . . . Edwin R. Rooney Jr. is supervisor of radio-TV, Ruthrauff & Ryan, NYC . . .

PRODUCTION Harold Reschke to production manager McNamara Brothers, Detroit . . . Robert Everhart, formerly with Ross Llewellyn Agency, to production manager, W. T. Sorensen & Assoc., Chicago . . . George F. Mahoney, formerly at Western Advertising Agency, Chicago, to Motorola Inc. as PM . . .

TYPOGRAPHY Fred B. Klein joined the executive staff of Detroit Typesetting Co. as v.p. and assistant general manager to direct the advertising typography department . . . **Advertising Typographers Assn. of America** (ATA) re-elected the following officers: Carl H. Ford (J. W. Ford Co., Cincinnati), president; Walter T. Armstrong (Philadelphia), vice-president; Mrs. E. W. Shaefer (Tri-Arts Press), treasurer; Glenn C. Compton is executive secretary in New York headquarters office . . . **Charles E. Ruckstuhl**, the Typographic Service Co., New York, was presented ATA's medallion in recognition of his designation as honorary life member of the board of directors . . . Goudy Wildlife Club of Newburgh dedicated a memorial to **Frederic W. Goudy** and his wife, Bertha. The local Historical Museum opened an exhibit of Goudy's work . . .

trade talk

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EXHIBITS A. I. Friedman: Tempera Paintings by Conrad W. Wienk (20 W. 49 St., NYC) . . . MiChou Associated Chinese Artists: Chi Pai Shih, paintings, until Feb. 27 . . . Museum of Modern Art: thru Jan. 2, Paintings from the Museum collection; thru Feb. 20, Modern Master Prints of Europe.

PERSONAL Ken Saco, designer and art director of AD&SN, and his wife Barbara have a second addition to the family, Mark, who was born November 1 . . . Bill Symons finally got off for his honeymoon with wife Ricki aboard the good yacht "El Encanto" to Montauk Point and Nantucket Island.

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Cover designer



Design with a fine-arts flavor characterizes the work of Irvine Kamens. Mr. Kamens has been an AD and an artist for top New York ad agencies. Some of his work is in the permanent collection of the Museum of Modern Art. In addition to advertising design and illustration he has done prize winning 24-sheet posters and magazine covers here and abroad. His work has been in 6 AD annuals, in private collections and he has had 6 one-man shows. No subject-matter specialist, his work ranges from fashion to locomotives. He is represented by Lester Rossin.

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make it readable

(continued from page 40)

Type can be *self-conscious*. If it jumps around too much or exhibits other eccentricities, the reader won't concentrate on what you are saying, but rather on those eccentricities. If I should talk with a lisp or an accent, you'd be distracted from what I said.

Type in 6-pt. Metrothin can *whisper*, just as I can whisper in talking to you.

Type can *shout* and can be just as offensive as a loud mouth.

Type can be set *too wide*, which is like someone shooting off a long sentence without a pause, and long paragraphs can put me to sleep as quickly as a long, monotonous sermon.

If . . . I talk with too much space between each word you may lose the thought—and it's the same with type.

If I run my words together by talking too fast, that's as hard to understand as if I took out the space between words in a line and between lines of type.

Type is to be read. It should be attractive, and it should be set so that "he who runs may read."

privacy

(continued from page 47)

give it to you, in all likelihood, because his business is selling quantities of maps. In almost all cases maps are copyrighted, and map publishers get sore as wet owls if you reproduce them.

Do make everyone connected with releases conscious of the importance of having them in good order.

If you have insurance against invasion of privacy suits, you are still liable if you haven't done everything possible to get a valid release. The insurance protects you only if you've been hoodwinked or misled in some way.

Don't accept a wired or telephoned release. The name of the party giving the permission must appear on the release in his own handwriting. Otherwise, taint legal.

Do make your photographers give you carbon copies of signed releases applying to your jobs. And, make sure these releases cover the types of media in which you propose to use the photograph. This also applies to testimonials, statements and all other protected material.

Don't, above all, figure it can't happen to you. It can, and probably will, unless you take full precautions. You can always be sure that privacy has more rights than most anything else.



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booknotes

FLASH! ULTRA-HIGH SPEED PHOTOGRAPHY,
Edgerton & Killian. Branford. \$6.50.

A popular presentation of strobe, this revised edition also covers new scientific and industrial uses, a concise explanation of the theory of electronic flash lighting, a discussion of available equipment, a list of equipment manufacturers here and abroad, how to use light meters, theory of flash duration, and an up-to-date bibliography. Hundreds of swifter-than-vision pictures dominate the book, with emphasis on living motion, bullets in action, sports, drops and splashes, science and industry.

REALISM IN ART, Sidney Finkelstein. International. Cloth, \$2.50. Paper, \$1.50.

An advocate of realism in art presents a socially conscious analysis of art in all eras and its relation to society. Concluding pages, on art in America, sum up the author's viewpoint: "A truly national art, of the real America, must face the task of exposing the 'enemy within,' no matter how powerful, which would impoverish the people or destroy them for its own selfish profits . . . art can play a most active role in changing the world, in bringing about peace on earth and the unlimited development of people that peace will make possible."

STAGING TV PROGRAMS AND COMMERCIALS,
Robert J. Wade. Hastings House. \$6.50.

Author Wade has a heavy background of experience in TV staging, production and art direction, has held executive posts at NBC and major producing organizations. This, his second book on the subject, is a solid, factual, illustrated package of know-how on planning and executing sets, props, production facilities. It's a working tool and a reference source for the pro. Covers staging, scenic construction, TV design and scenic painting, properties, lighting, special effects, graphics.

THE TELEVISION COMMERCIAL, Harry Wayne McMahan. Hastings House. \$5.00.

This is the first book devoted exclusively to the TV commercial. It's a practical manual covering both advertising and production considerations, is packed with case histories, and with do's and don'ts based on actual experience. Covers attitude of the viewer, aims of the advertiser, and such techniques as cartoon, live action, stop motion, puppets, photo animation, rear projection, etc.



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NEW BOOKS

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96. **101 Alphabets by Hunt & Hunt.** Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.

97. **Flash Ultra-High Speed Photography.** Edger-ton and Kilian. Revised edition presents strobe photography, its new scientific and industrial uses, new equipment and its use, theory of flash duration and other technical material. Profusely illustrated in color and black and white. \$6.50.

98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

99. **The Television Commercial** by Harry Wayne McMahon. A practical manual covering advertising and production in television commercials. Case histories and practical techniques are presented with ample illustration. \$5.00.

ANNUALS

83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built-in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.

86. **Idea 54! The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.

91. **Graphis Annual, 1954/55.** Edited by Walter Herdeg and Charles Rosner. 3rd volume of the encyclopedia of international advertising art presents a pictorial survey of printed publicity of 19 countries. 710 illustrations, 66 in color, are accompanied by running commentary in three languages. Cloth bound. \$12.50.

94. **33rd Annual of Advertising and Editorial Art.** To be published December 6 for the New York Art Directors Club. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition last spring. \$12.50.

LAYOUT

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

TYPGRAPHY, LETTERING

59. **The Studio Book of Alphabets.** 67 complete specimen alphabets some type, some hand drawn, covering a wide range of styles. Founds noted. \$2.00.

88. **Modern Lettering & Calligraphy,** edited by Rathbone Holme & Kathleen M. Frost. 300 examples of the best in calligraphy, book, ad, and architectural lettering during the past 10 years. An international collection with four leading authorities reviewing progress in each category. \$6.00.

SWIPE FILES

19. **750 Designs, Borders, Backgrounds, Tints and Patterns.** H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

50. **5000 Helpful Pictures** of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.

51. **3000 Pictures** of Animals, Reptiles, Fishes and Marine Life. Photographs, prints, and drawings of hundreds of species. \$3.00.

52. **3000 Pictures**, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.

53. **3000 Photos and Drawings of Birds.** \$3.00.

60. **Picture Encyclopedia.** 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

ART DIRECTOR & STUDIO NEWS

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90. **International Encyclopedia of Illustrations.** 30,000 pictures, mostly line drawings. No index, but pictures are organized in groups by subject matter. All are labelled, some are fully captioned. \$15.00.

TELEVISION

31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching.** Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

ART

93. **Theory of Figure Painting.** Andre Lhote. Analysis of the problems and requirements of figure painting. Author's essays give valuable insight into the uses and types of composition, rhythm, color perspective. Illustrated with 9 color reproductions and 104 monochrome examples taken from all schools and periods. \$7.50.

COPYFITTING

42. **Streamlined Copy-fitting.** Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

74. **American Slogans, 1952-53.** William Summers. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.



PRODUCTS FOR THE ADVERTISING ARTIST

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FOLK ART MOTIFS OF PENNSYLVANIA. Frances Lichten. Hastings House. \$5.75.

Authentic source book of Pennsylvania German folk art. Color and black and white reproductions of decorative motifs are presented with a bit of history which explains their significance and use. Every design in this 96 page book may be traced or reproduced. Instructions are given on lettering, applications, use of color, and suggestions for enlarging and painting are included for the designer or student.

Designs included geometric motifs, heraldic animals, heavenly symbols, the tulip, the bird, the heart, the pomegranate and several other meaningful symbols representative of the folk art of the area.

THE DRAMATIZATION AND PERSONALIZATION OF DIRECT MAIL! Prepared by the Direct Mail Advertising Association. \$5.00. (\$2.50 to members.)

The DMAA Research Committee has compiled a report on effective direct mail and Harry Latz of Plus Promotions Inc. has written a perky commentary on how to use direct mail. Illustrations of the ideas offered in the book are presented in b&w and color. Book goes into envelope ideas, letter forms, personalization of the mailing piece, gadgets. Research reports and other direct mail aids are listed for further information in the field. DMAA is at 381 Fourth Ave., New York 16, N. Y.

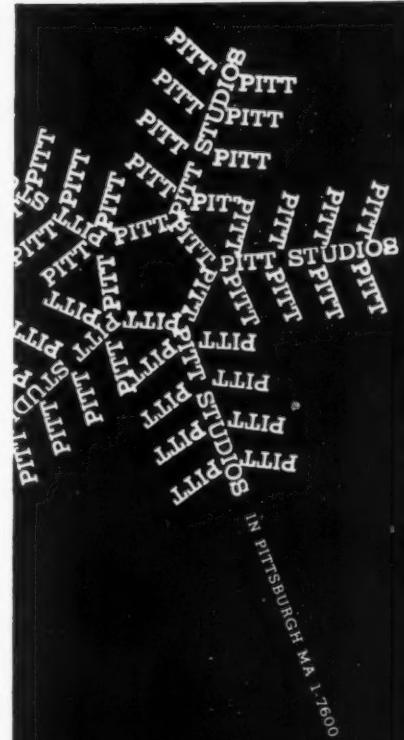
U. S. CAMERA 1955. Edited by Tom Maloney. Little, Brown & Co. \$6.95.

20th anniversary edition, 316 pages, offers color and black and white examples of the best in contemporary photography. It features the work and comments of over 100 photographers, among whom are the distinguished cameramen Richard Avedon, Paul Strand, Andreas Feininger, Robert Frank, Ansel Adams, Philippe Halsman, Cartier-Bresson, and many others.

There is a memorial section with the work of Robert Capa and Werner Bischoff. Other groups consist of American Portfolios, The Human Form, American Photography, Color Photography, International Photography and The News Picture Year.

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